YOUR COMPLETE GUIDE TO MAKING IT BIG IN DIGITAL ILLUSTRATION

COMPUTER arts projects

THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES

ILLUSTRATION
Photoshop, vector & 3D

MASTER PHOTOSHOP
Turn your digital photos into illustrations in under an hour

STYLISH VECTOR ART
Create stunning illustrations with our expert tutorials

GOING IT ALONE!
All you need to know about becoming a freelance illustrator

3D ART MASTERCLASS
Build fantastic 3D artwork using Photoshop and Illustrator

ALSO IN THIS ISSUE

- REVEALED! The secrets of the best illustrators and digital artists in the business
- How to choose the best design course
- More expert tips and advice...

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Welcome

Welcome to our Illustration special. Like any genre of digital art, illustration is constantly evolving, and if you want to keep creating fresh imagery while doing justice to your ideas, you must evolve too. And that's what we're here for, to guide you on your way to discovering new illustration techniques, honing your existing skills and improving your knowledge of the industry.

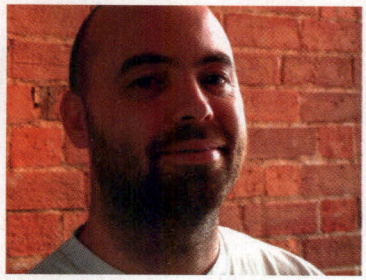
With a bevy of tutorials, tips, interviews and features, this issue should not be missed by any budding professional, student or established artist with even a smidgen of interest in creating beautiful, inspiring digital illustrations. We've drawn on the industry's finest to bring you the best illustration tutorials you'll find anywhere. Jon Jackson of LaGraphica.com fame shares his secrets to creating crisp, striking vector artwork in *Illustrator* (page 66); Polish designer Wojtek Krosnowski brings us the ideas and inspiration behind his wonderfully-abstract *Photoshop* portraits (page 14); and Brighton-based studio Magictorch creates the ultimate 3D pinball machine – all in Adobe *Illustrator.*

There's also loads of tips, advice and imagery to take inspiration from. We've set the ball rolling, and now it's time for you to let your creativity take over and create fantastic illustrations of your own. Have fun. Until next time.

Rob Carney, Associate Editor

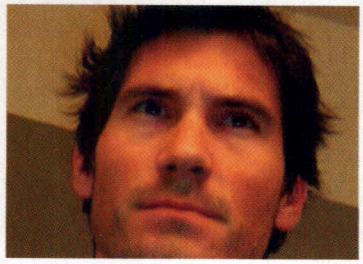
Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects.* Contact us on: **rob.carney@futurenet.co.uk**

Contributing artists



COVER ILLUSTRATION
Twelve:Ten

Alun Edwards of Twelve:Ten returns to illustrate our cover. The brief was to draw on a contemporary, romantic style while delivering a powerful, striking image. Once again, Twelve:Ten has done us proud. **[w]** www.twelveten.com

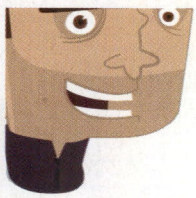


Jon Jackson, LaGraphica

Jon Jackson is a freelance illustrator living and working in sunny LA. This month, he took time out of his hectic schedule to write his first tutorial for us – and believe us, you don't want to miss it. See page 66. **[w]** www.lagraphica.com

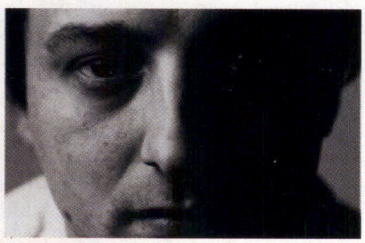
Magictorch

The Brighton-based design trio completed our 3D in *Illustrator* tutorial, creating a fantastic retro pinball machine illo that screams Americana. Turn to page 84 to see how the company did it. **[w]** www.magictorch.com



The Boy Fitz Hammond

With his distinctive style, TBFH is one of the rising stars of the illustration world. See page 62 for a masterclass in creating humorous yet stylish characters in *Illustrator.* **[w]** www.tbfh.com



Wojtek Krosnowski

Wojtek is one of Poland's hottest illustrators, creating abstract, *Photoshop*-based portraits that alter the perception of the human form. We interview him on page 14, and following that you can learn his secrets with our exclusive tutorial. **[w]** www.differenthuman.com

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] richard.llewellyn@futurenet.co.uk**

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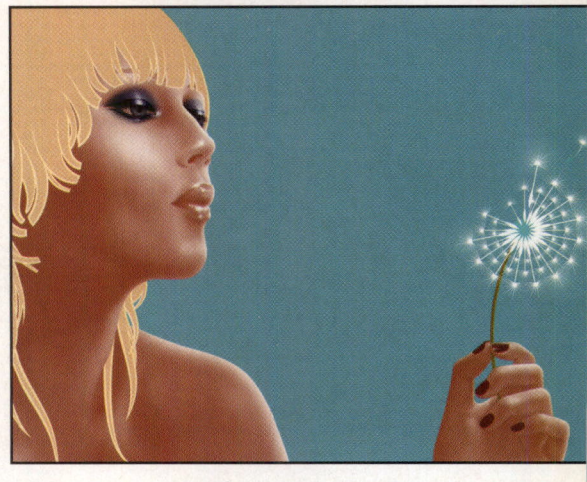

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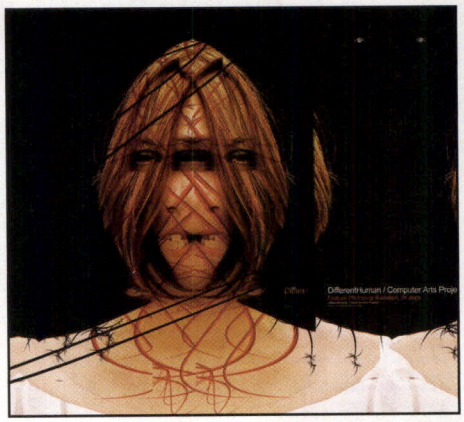
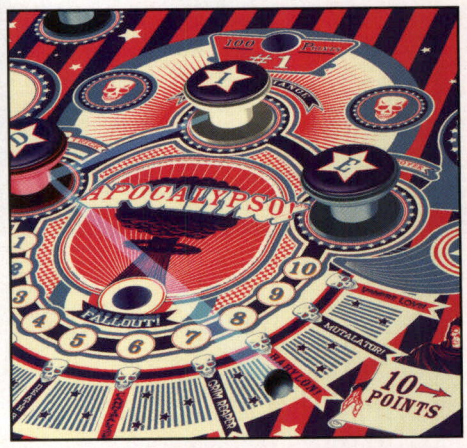
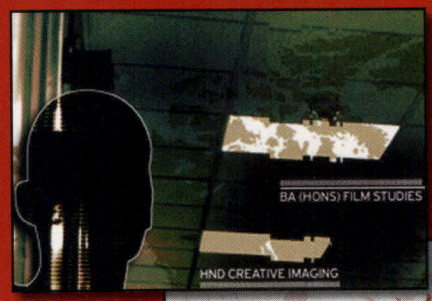




THIS ISSUE IN PICTURES...

Prepare yourself for a visual feast – and improve your illustration skills at the same time!



SHOWCASE: PHOTOSHOP

> Alex Williamson

Since graduating from a Graphic Arts/Printmaking degree in 1995 and an MA in Illustration at the Royal College of Art, Alex has worked as a freelance graphic artist/illustrator in the publishing, editorial and advertising sectors, as well as regularly producing individual projects for gallery shows.

Alongside this, Alex works as part of Crooked Films, a moving image/film-making partnership with clients such as MTV, BBC, Channel 4, E4 and Chrysalis. He's currently a senior lecturer in Motion Graphics at London College of Printing and works as a visiting tutor at various other colleges including California Institute of the Arts.

da the coningsby gallery

You can contact Alex at Debut Art:
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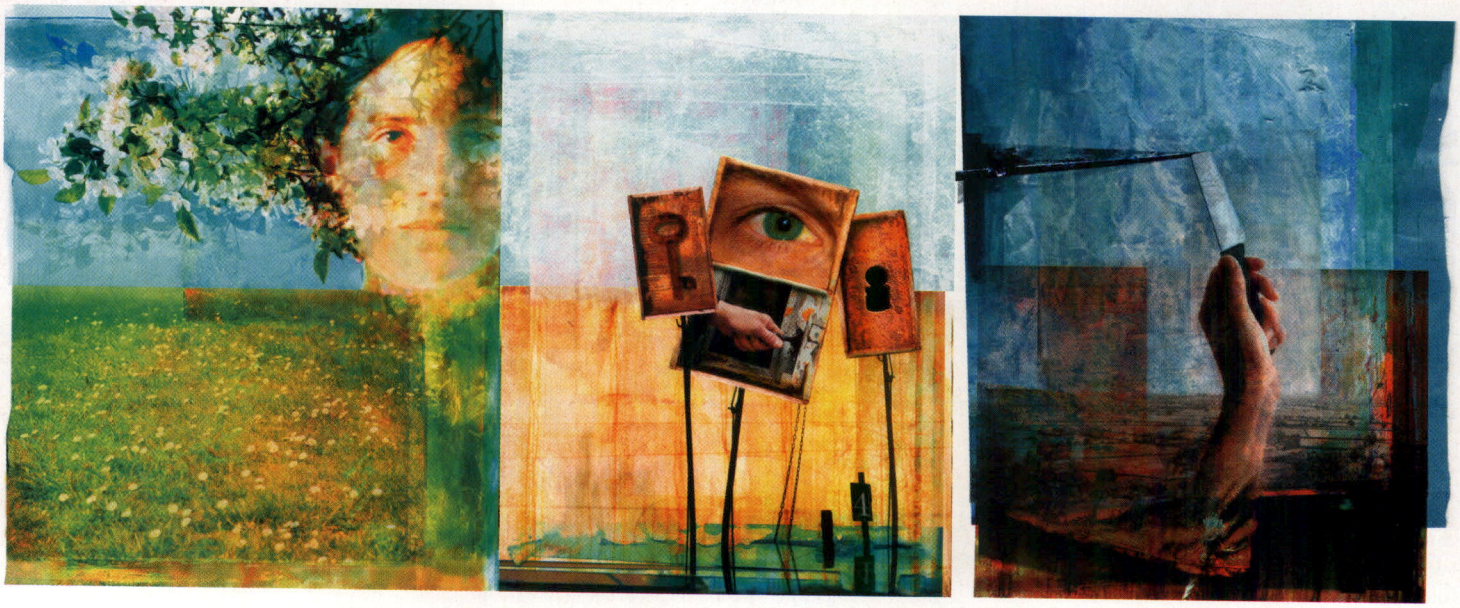

> Mike Moran

Mike Moran is a Bristol-based illustrator whose work brings together several different media: the love for paper and paint, photography, image manipulation and travel. This illustrator is interested in contrasts – industrial edges against organic softness.

Selected commissions include Hodder and Stoughton, Caspian Publishing, Amber Books, Summertime Publishing, Oxford University Press, *New Scientist* and The Orion Publishing Group.

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You can contact Mike at Debut Art:
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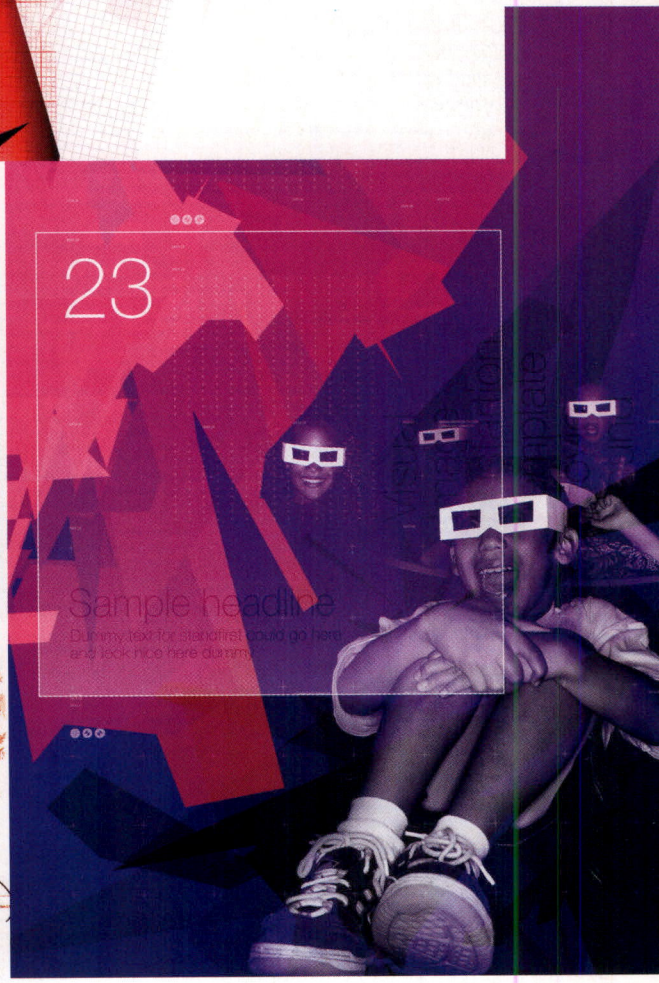

> Paul Price

Paul was educated in both Liverpool and Buckinghamshire, and gained a degree in Graphic Design. He then spent four years at a Mac magazine during which time he became well known for his design-led illustration work. Clients at that time included Apple, BT, Kodak, Agfa, Shell, and many magazines, including *Computer Arts*, *Internet Works*, *Edge*, and *The Guardian*. Paul has also released three best-selling stock art discs for Digital Vision.

For the last five years, Paul has worked as a full-time illustrator and freelance creative director, designing for clients as diverse as Digital Vision, Lloyds TSB and Hewlett Packard.

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> Jasper Goodall

Jasper Goodall is one of the UK's most influential illustrators, with a client list including Nike, Adidas, *The Face* and *Dazed & Confused*.

Jasper's work presents a wry and heavily symbolic look at eroticism and contemporary culture, depicting bold, provocative and often confrontational images.

He has consistently reinvented and modified his output resulting in a body of work that is both extensive and incredibly diverse. The JG4B collection, a limited edition range of 'bikini art', is the first in a series of collaborations that sees Jasper exploring new ways of showcasing his work.

BigActive

Contact Jasper at Big Active: [w] www.bigactive.com, [t] +44 (0) 20 7702 9365, [f] +44 (0) 20 7702 9366.

> Giulio Iurissevich

Italian-based illustrator Giulio Iurissevich tells us: "I'm inspired by people, especially women. I'm driven by instinct but I'm severe with my works. I stop only when I recognise myself in my picture."

Giulio currently specialises in fashion, beauty and lifestyle illustration, using a combination of *Illustrator* and *Photoshop* to create his distinctive style.

Contact Giulio at: [t] +39 (0) 434 363 174, [e] giuliosettantasette@libero.it, [w] www.guilio-iurissevich.com.

> Lasse Skarbovik

Lasse lives in Stockholm and works at Stockholm illustration – a group of ten illustrators sitting under the same roof. This artist is represented in the UK by The Organisation, Marlena Agency in the USA and interlink-planning in Tokyo. Lasse is currently working on magazine, design and advertising commissions. Recently, Lasse has also been working on patterns for textile and wall paintings.

THE ORGANISATION

Contact Lasse at The Organisation: [t] +44 (0)207 8338268, [f] + 44 (0)207 8338269, [e] organise@easynet.co.uk.

SHOWCASE: VECTOR

> Domanic Li

Domanic Li is a 28-year-old illustrator based in the north of England and is represented in the UK by illustration agency The Organisation. He has been creating digital artwork since first laying his hands on a Mac during his college days and currently splits his time between freelancing and teaching.

THE ORGANISATION

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> Carol Del Angel

Carol Del Angel is based in Mexico and has only been illustrating for about seven months. Still, her clients to date include *Time Out*, Endeavour Snowboards and *Computer Arts*.

Layout and colour is roughly planned before using *FreeHand* to develop her illustrations as she goes. She likes the clean look of vector art, mixing vectors with photographs and, more specifically, the Mirror tool in *FreeHand!*

the coningsby gallery

You can contact Carol at Debut Art:
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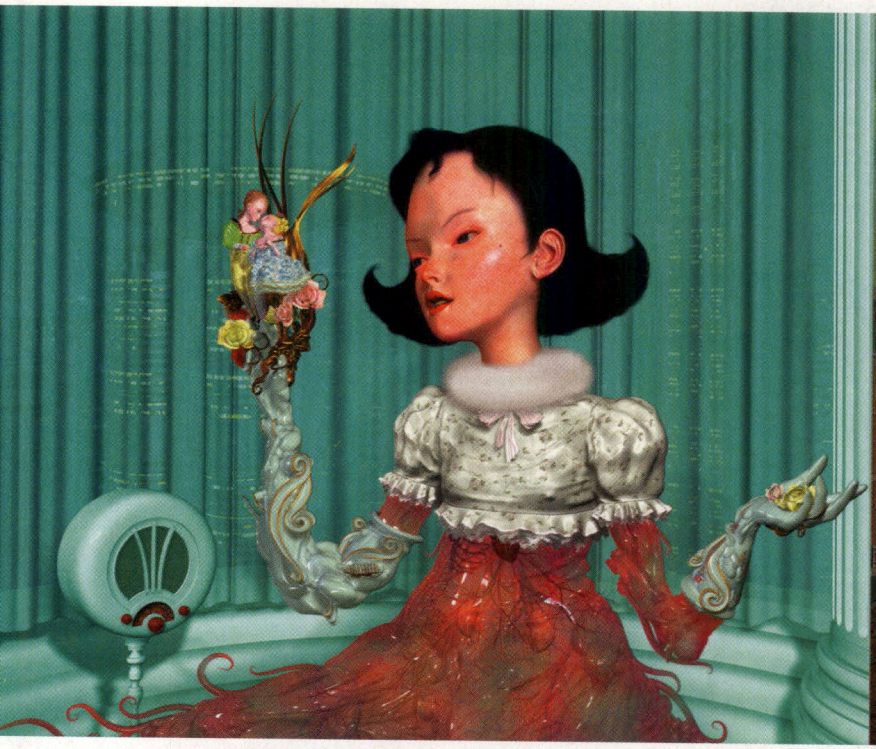

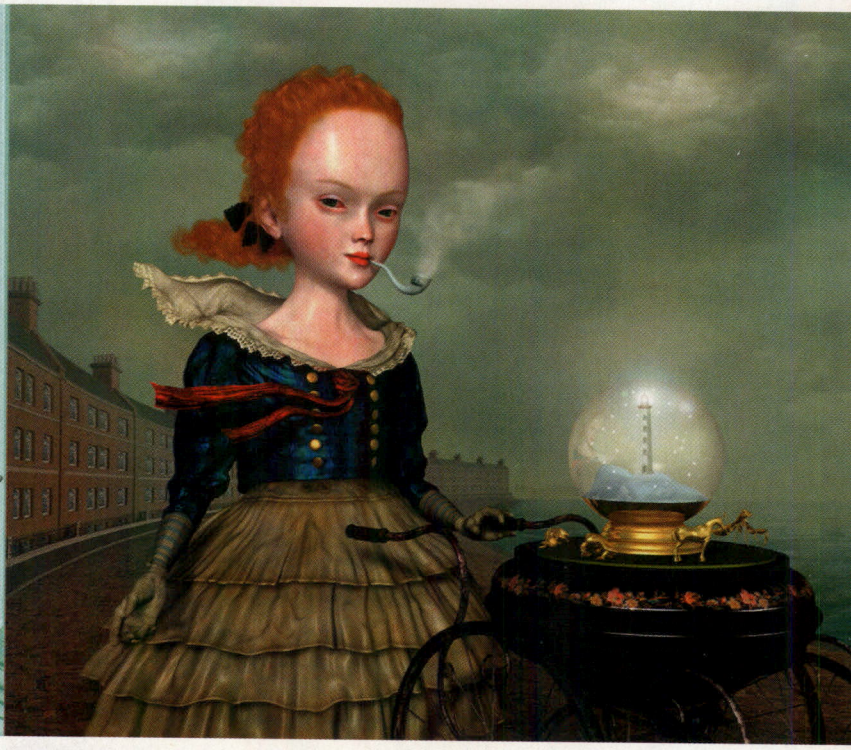

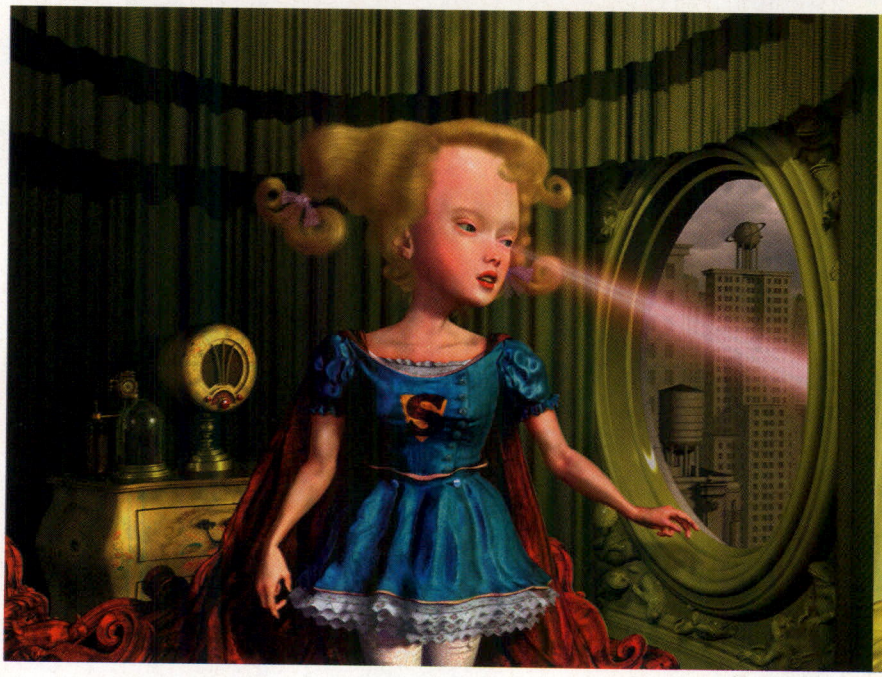

SHOWCASE: 3D

> Ray Caesar

You may be fooled into thinking that Ray Caesar's weird and wonderful work is created in a natural media package such as *Painter*, but you'd be wrong. The whole lot is modelled and rendered in Alias *Maya*. Ray's work has only been on show for the last six months, but already is causing a stir in the 3D illustration world.

Ray tells us, "As my work is printed. I am often asked about my original, but it exists only in the computer in a dimensional world of depth, width and height. I am fascinated by the concept that this three-dimensional space exists much as another reality and even though I turn the computer off, I am haunted by the fact that this space is still there existing in a mathematical probability, and the space that we live in now might not be all that different."

You can contact Ray at: [w] www.raycaesar.com, [e] ray@raycaesar.com.

For prints contact: Jonathan Levine at [e] info@tinmanalley.net.

See more stunning 3D artwork every issue in *3D World* magazine, on sale now at WH Smiths and all good newsagents.

3D world

> Peter Fendrik

Hungarian artist Peter Fendrick used *Cinema 4D*, *BodyPaint 3D* and *Photoshop* to create the fantastic caricatures above. These images, Lady Bird and Earl Bird, are part of Peter's Bird series – images that take the similarities of older people to certain birds and bring them to life in 3D. Peter is currently Head of Art at an advertising agency in Budapest, and creates his fantastic images in his spare time.

You can contact Peter at: [e] fendrik@akcio.co.hu.

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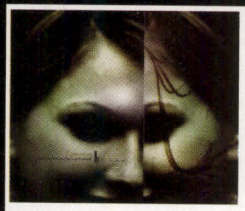
SECTION ONE: ILLUSTRATING IN PHOTOSHOP

You know by now that *Photoshop* isn't just a tool for photographers. In this section, we bring you everything you need to create stunning and original illustrations using Adobe's seminal application...

Photoshop is a tool that any illustrator cannot live without. Over the years, Adobe has added a plethora of new features to the app, giving illustrators and artists new ways of adjusting colours, more tools for creating images from scratch, and a host of workflow features to make your life easier. In this section, we bring you interviews, tutorials and tips, all of which will help you improve your skills and creative ability in *Photoshop*. Read on for more details of what's in store...



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PROFILE: Wojtek Krosnowski

This Polish illustrator and designer is creating works that are striking, extremely original and sometimes disturbing. He's come a long way from driving a forklift in a candy factory...

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QUICK TECHNIQUES: Photoshop

Whether you're new to *Photoshop* or a seasoned pro, these quick techniques will improve the way you use layers and layer masks. Expert advice from professional illustrator Jason Cook!

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COMPETITION: Win design books!

Your chance to walk away with a collection of Die Gestalten Verlag design books including *House, Device* and *Pictoplasma 2*. Prizes worth over £300!

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Q&A: Shiv

With a client list including Nike, Sony Music and *GQ*, Shiv is an illustrator with an original style and an original outlook on image creation. *Computer Arts Projects* catches up with her...

TUTORIAL: Faces of Veehaal

Wojtek Krosnowski of DifferentHuman guides you through the process of creating his fantastic and original *Photoshop* portraits. Wojtek constantly flattens his work as he goes along, making the creation process feel like painting on a canvas. Find out more on page 16.

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TUTORIAL: Photoshop montage

Leading *Photoshop* illustrator Jacey teaches you the secrets behind creating the fantastic illustration to the left. Learn how to use layers, blending modes and brushes to create a stunning illo!

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FEATURE: Illustrate with style!

Whether you're into illustrating in *Photoshop*, vector or 3D, these 60 invaluable tips will help you make the most of your medium. Industry experts bring you essential illustration advice!

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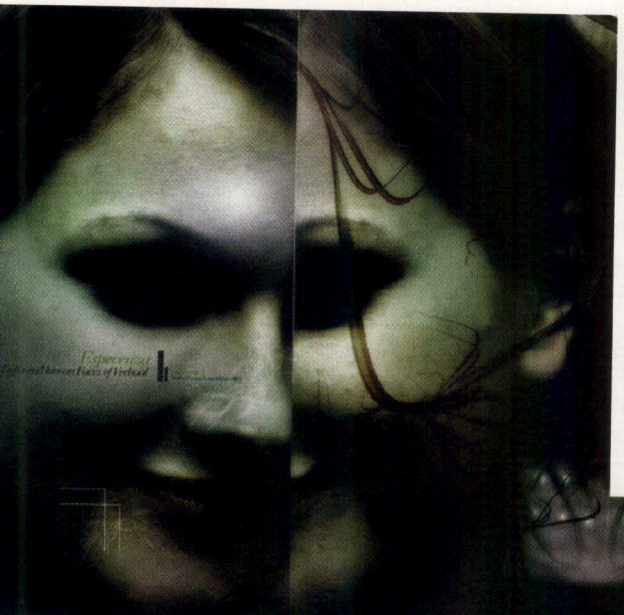
2

Wojtek Krosnowski

"A good meal is a good meal, whether it was prepared over an open fire in a cave, or on a 21st century stove." Wojtek reveals the relationship between art and illustration...



Wojtek Krosnowski wasn't always an illustrator. In fact, he started out with a profound mistrust of computers. "I considered them to be evil," he admits.

Now fully reformed and working for a Warsaw design agency, he's also busy producing an eerily arresting body of digital artwork which he has given the collective name 'DifferentHuman'.

Wojtek had to develop his skills 'on the job' because he had decided early on that computers were a menace best avoided: "I don't really know why I considered them to be evil. In hindsight, I think it was probably a continuation of my rebellious teen years. It was just cool to be against everything that could be popular."

While gradually coming around to the idea that the digital realm may have something to offer a man of his talents, Wojtek found himself thrown in at the deep end by the onset of parenthood. "I became a father pretty young so I was forced into a situation where I wanted to both support my family and do something that was interesting," he explains.

Up until then, Wojtek hadn't actively pursued any type of career: "Before then, I was never interested in graphic design, art, whatever... I couldn't really work creatively because I was busy driving a forklift around a candy warehouse." But his creative impulses occasionally got the better of him so that: "Sometimes I would draw shapes on the dusty floor."

Sea change

Looking for work, Wojtek was taken on by mid-sized Warsaw design agency Horizon.net with the intention that he would become a programmer, but something else happened: "When I started working with

computers, I saw that I could use them to create something that made me happy."

The man who once feared the computer is now singing a different tune: "People often think that artists that use the computer are somehow not as worthwhile as those working in traditional arts. That kind of thinking couldn't be more wrong." Right down to the *Photoshop* tennis, Wojtek is a convert: "I used to be into design/*Photoshop* battles, and I still think they're a lot of fun and have taught me a great deal."

This collaborative approach is echoed in much of Wojtek's work, "I try not to take photos. A photographer friend once said I should stop, I'm just wasting film." So Wojtek collaborates: "I mainly use photos from my friends Tomek Kordek, Jedrek Kostecki of **[w]** www.spekt.org and Jacek Zielonka of **[w]** www.zielony.art.pl."

Poland is on the up, as is its design industry. According to Wojtek, "2003 was sort of a breakthrough year." The quality of work may be appreciably growing but there's still plenty to be learned: "There are a lot of people in Poland who think you have to go head-on against trends to be original. I don't agree with this at all. There's nothing wrong with following trends, taking from them, adding back."

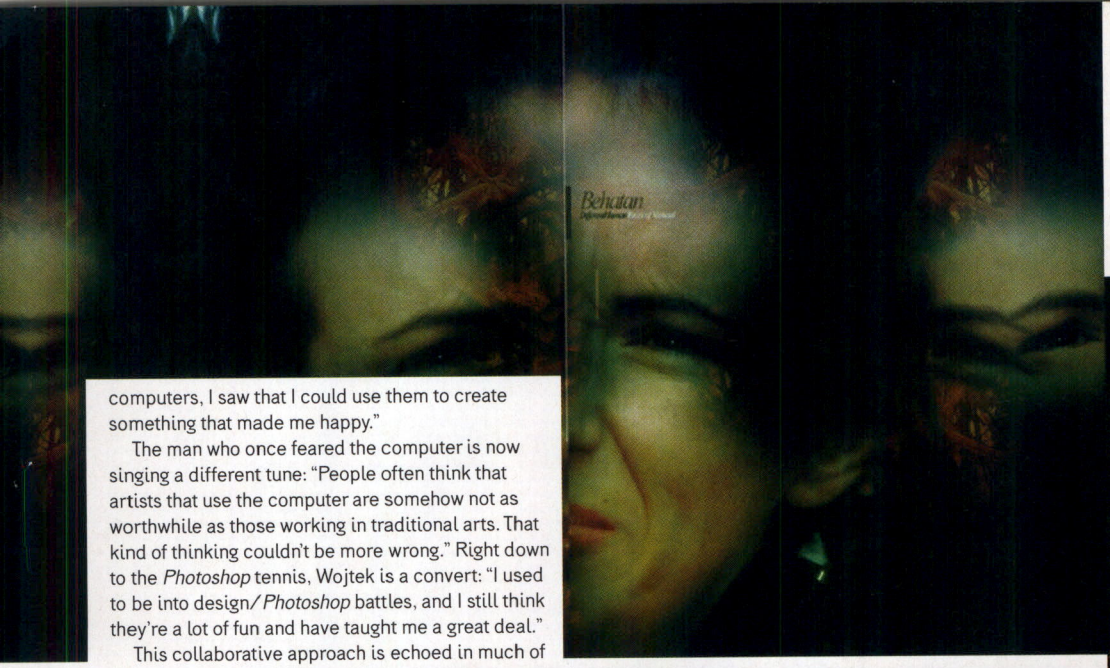
For Wojtek, the battle for creative expression is much more personal: "Every time I create, I try to break rules, templates, ways of acting, techniques. The best thing about doing non-commercial work is that you can break all the barriers, even in yourself." This emotional contact with his work means moods play a part in the overall feel of a piece: "I've noticed that creating is a lot easier when I'm nervous, angry or hurt. When I look at stuff I've done when I'm in a bad mood, I always find things, nuances, that I lack in the rest of my work."

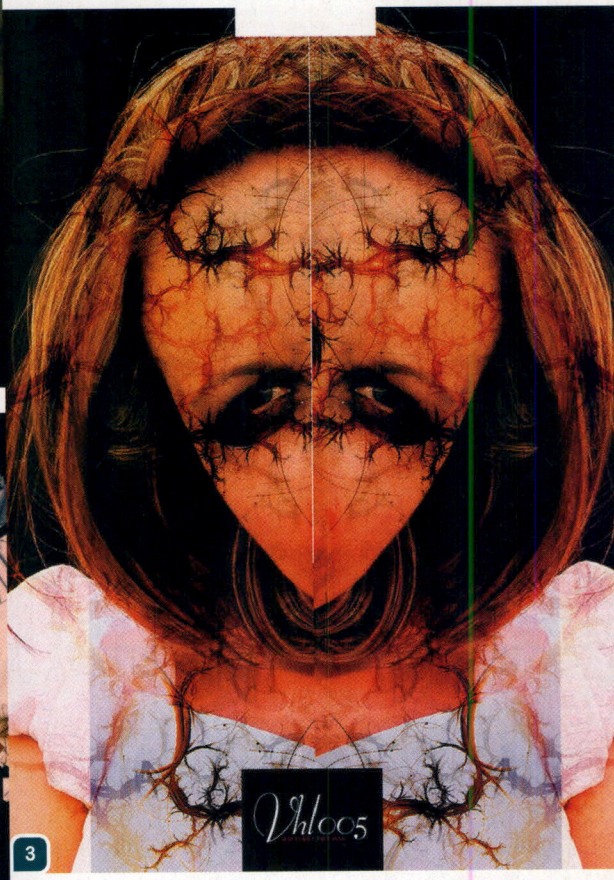
Ordered chaos

So what is DifferentHuman? "It's my little oasis," Wojtek explains simply. "A place where I can publish my personal work, free from complaining clients and marketing people that always seem to know better." It's here that you find the real Wojtek.

For a man who only began using computers in 1998, Wojtek displays an uncanny ability to draw emotion into his work without relying on processing power. His approach is like a return to the source, "I keep flattening the image. It's a technique that keeps me close to the basics of traditional painting."

Wojtek finds it harder to pin down his style, saying instead that, "My style is constantly changing, because I'm constantly changing... I don't really know what to make of that." Then somewhat biblically, "My style is chaos. Ordered chaos." ca-p





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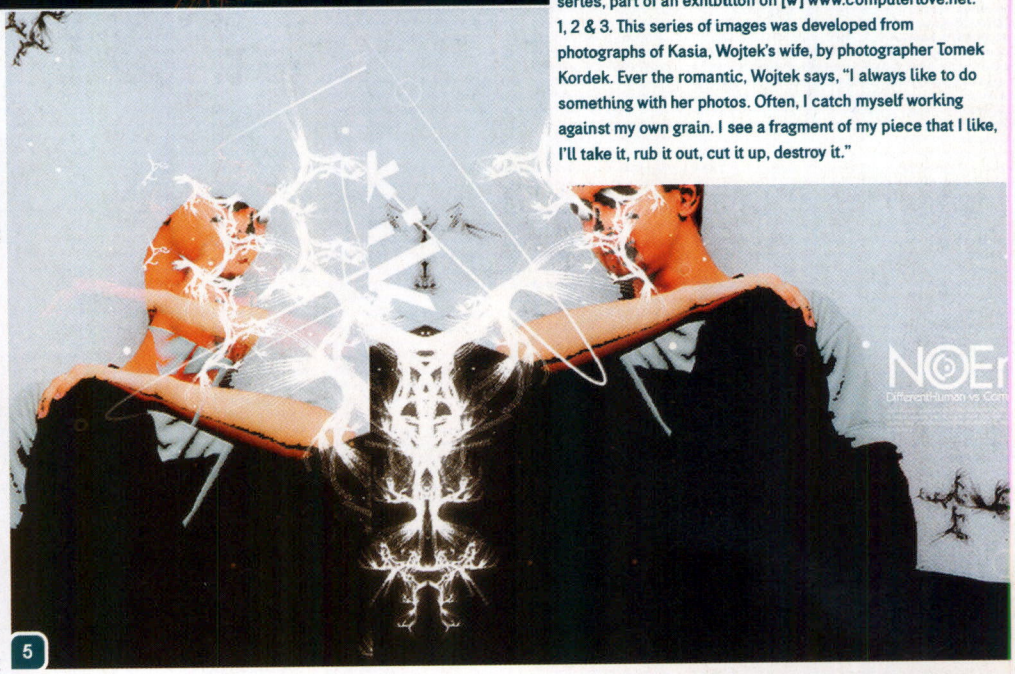
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Main image, far left. This image is from the 'Faces of Veehaal' series, part of an exhibition on **[w]** www.computerlove.net. 1, 2 & 3. This series of images was developed from photographs of Kasia, Wojtek's wife, by photographer Tomek Kordek. Ever the romantic, Wojtek says, "I always like to do something with her photos. Often, I catch myself working against my own grain. I see a fragment of my piece that I like, I'll take it, rub it out, cut it up, destroy it."

See more examples of Wojtek's work at **[w]** http://differenthuman.com or contact him at **[e]** w@differenthuman.com.

4 & 5. After agreeing to do this month's *Photoshop* tutorial (see over the page), Wojtek went on to produce these two images exclusively for *Computer Arts Projects*.

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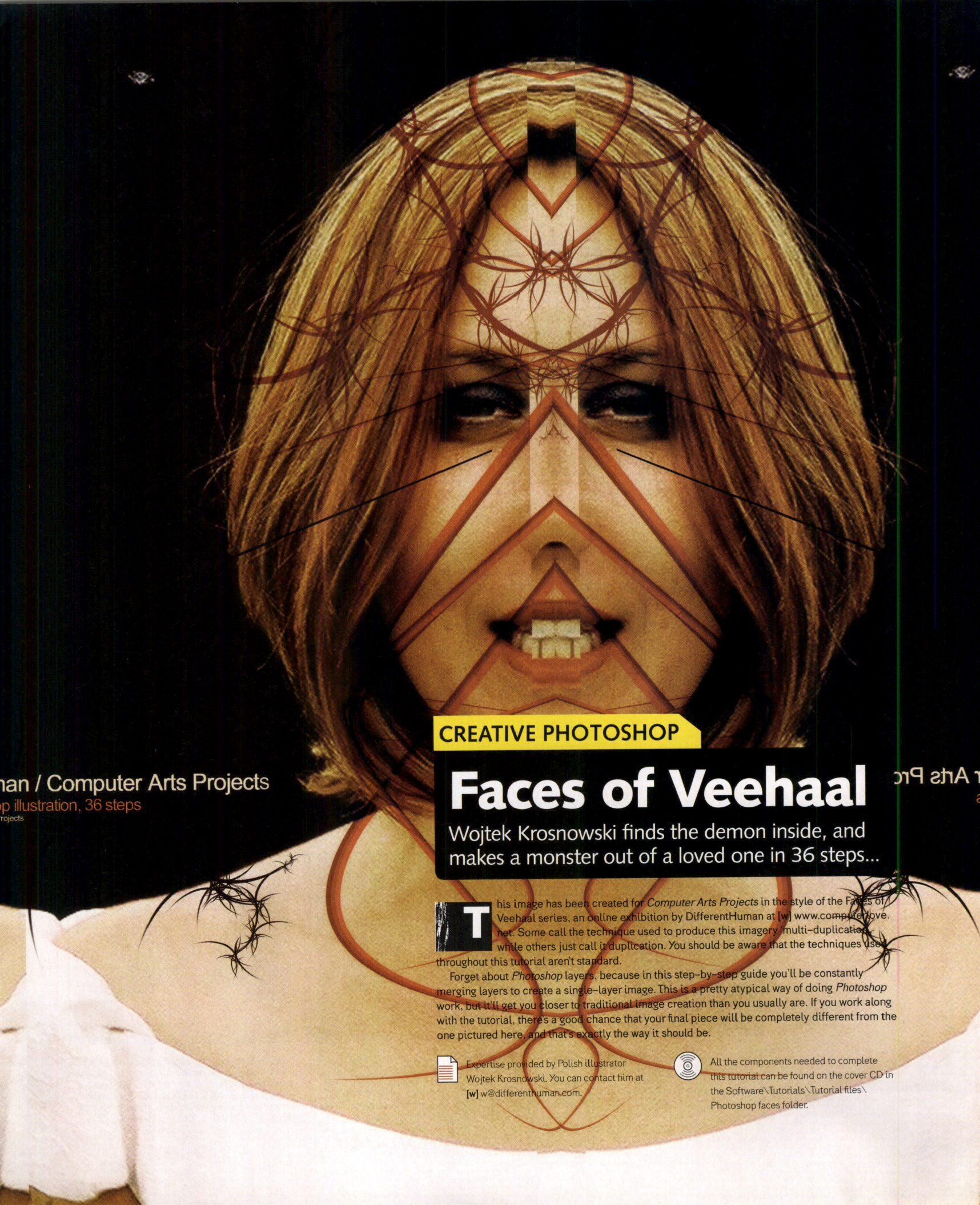
Feature. Photoshop illustration, 38 steps



CREATIVE PHOTOSHOP

Faces of Veehaal

Wojtek Krosnowski finds the demon inside, and makes a monster out of a loved one in 36 steps...

This image has been created for *Computer Arts Projects* in the style of the Faces of Veehaal series, an online exhibition by DifferentHuman at [w] www.computerlove.net. Some call the technique used to produce this imagery 'multi-duplication', while others just call it duplication. You should be aware that the techniques used throughout this tutorial aren't standard.

Forget about *Photoshop* layers, because in this step-by-step guide you'll be constantly merging layers to create a single-layer image. This is a pretty atypical way of doing *Photoshop* work, but it'll get you closer to traditional image creation than you usually are. If you work along with the tutorial, there's a good chance that your final piece will be completely different from the one pictured here, and that's exactly the way it should be.

Expertise provided by Polish illustrator Wojtek Krosnowski. You can contact him at [w] w@differenthuman.com.

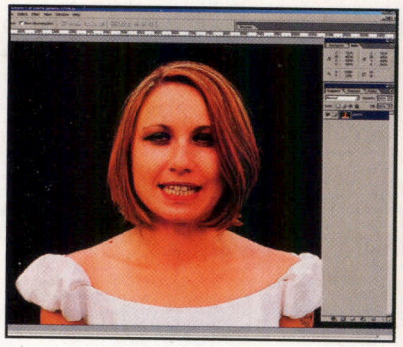
All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Photoshop faces folder.

Part 1: Priming your canvas

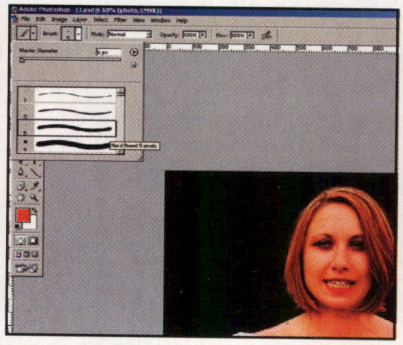
In this first section, prepare the elements of your piece from one photo and one line.

Experiment

Play around with the Stroke Path function, seeing how it works with the Simulate Pressure option and without it. See what happens when you change the thickness, shape or pressure. Duplicating single 1-pixel lines, merging and transforming them can be a building block for drawing leaves, hair, and so on.

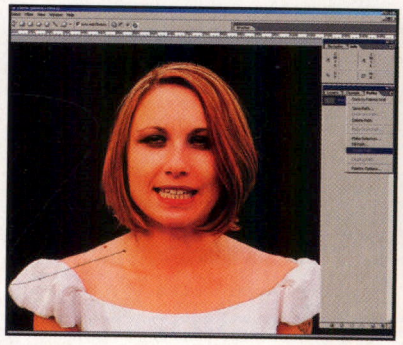


1 Open the photo.psd image from the cover CD. If you prefer, you can create a totally different size canvas, use a different photo or just use the included photo.jpg image. Image correction isn't really needed at this time, because we'll be doing that as we go along.

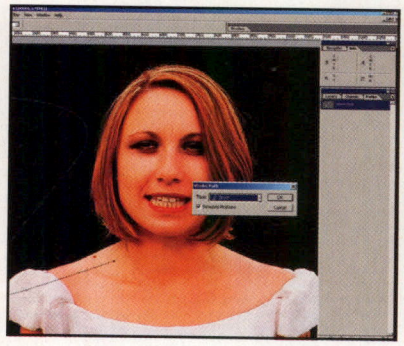


2 From the toolbox, pick the Brush icon, and set its thickness, size and other parameters. Here, I'm using a 5px wide, Hard Round brush. Set the colour (I'm using #D45126), and choose Normal blending mode. The colour might look a bit over-the-top, but you're not going to be drawing anything with it, not directly anyway.

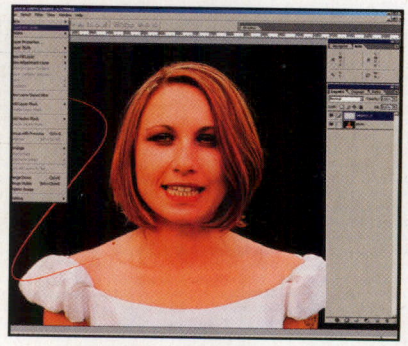
3 Create a new layer using Layer>New>Layer. Use the Pen tool – make sure it's the Pen and not Shape Layer – to draw a simple line. We'll get to the complicated bits later, but for now you just want something to start working with. You can also use the path included on the CD-ROM in path.psd.



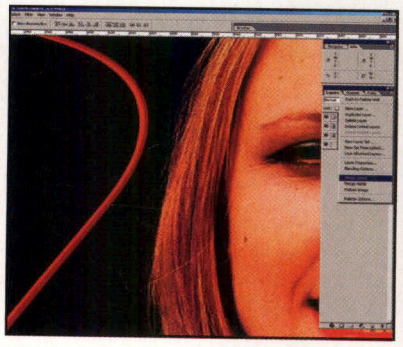
4 If you're not totally happy with the curve, use the Direct Selection tool or the Convert Point tool to fix it up, by simply clicking on the nodes and dragging. If you're happy with your path, go to the Path window – you can use the Window>Path menu to get there. Pick the triangle on the right side of the window, and choose Stroke Path.



5 After choosing Stroke Path, pick the Brush setting from the drop-down and be sure to check the Simulate Pressure checkbox. Your path is traced with the brush you picked earlier, and thanks to the Simulate Pressure option, the line is uneven. This works with all brushes, even the most complex ones. Keep that in your *Photoshop* tricks bag.



6 Once you've drawn your shape, duplicate it twice using Layer>Duplicate Layer. Move each of the layers over approximately the width of your shape. Change the colour using the Paint Bucket tool. Make sure you set the Lock Transparent Pixels option on the Layers palette. Use the object_2.psd file off the cover CD if you want to see how I did it.



7 After setting up your shape's colours and positions, merge your three shape layers into one. Link all your shapes using the Layers palette. Choose the Layer>Merge Linked option from the menu. Now you have your basic building blocks.

8 It's time to move on to creating more complex shapes. Use Layer>Duplicate Layer and Edit>Free Transform to duplicate and transform your layers until you have the shape you want. Don't be afraid to skew or flip your shape. Finally, link your layers and merge them again.

9 Position your shape, making sure you're not blocking anything you don't want to block on from the lower layer. Make sure it fits and you like what you're seeing. If you're not happy with your shape, you can use the object.psd file from the CD-ROM, but that's sort of missing the point.

Correcting your photos

Blending Mode is an extremely powerful tool. Using different blending modes along with the Blur and Sharpen filters is an excellent way to correct bad photography. You should play around with blending modes throughout this tutorial.

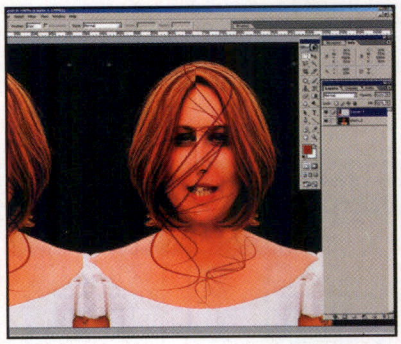
Why a single layer?

By not having total access to all the elements of your image, you're forced to think about your steps in a different way. Instead of just moving elements around, you work with them, bringing you closer to working on a canvas instead of a collage.

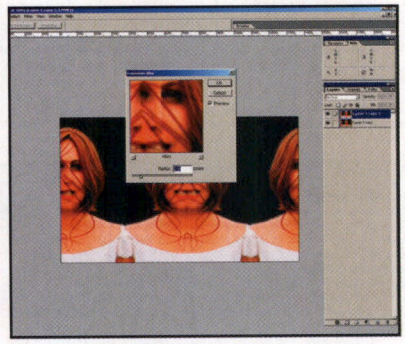
10 Play around with the blending mode – you don't want your shape laying flat on the photo, because that's pretty uninspired. Change your blending mode using the drop-down on the Layers palette; it should be set to Normal by default. Here, I'm using Linear Burn.

11 It's time to get back to the photo itself. Select the layer which your photo is on, and select the Marquee tool from the toolbox. Select a fragment of the photo, then copy and paste it. Your selected fragment should be pasted into a new layer.

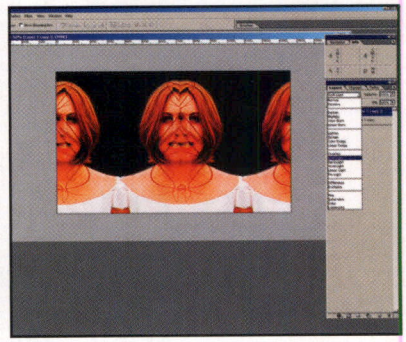
12 Flip your new layer using Edit>Transform>Flip Horizontal, then just move it using the aptly named Move tool. Put it where it looks good. That's what this is all about – looking good.



13 Use Layer>Merge Visible to flatten your image down to a single layer. Duplicate your new layer (Layer>Duplicate Layer) and use the Move tool to create a pattern of faces. When you've got that down, flatten your image again.



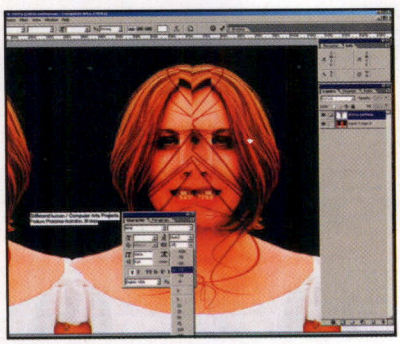
14 Duplicate your layer again and play with it. Now you just need to blur it. Try using Filter>Gaussian Blur with a 2.8px radius. This blur will lighten up the piece a bit.



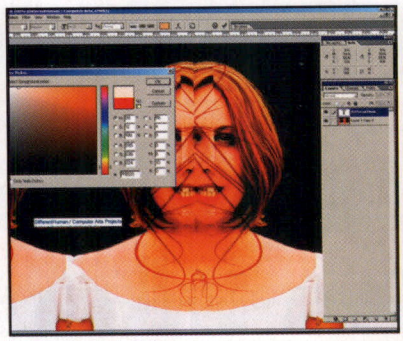
15 Make sure you've selected the layer you just blurred and change the blending mode. I'm using Soft Light in this example, because it gives the image a soft, delicate glow.

Part 2: Additional elements

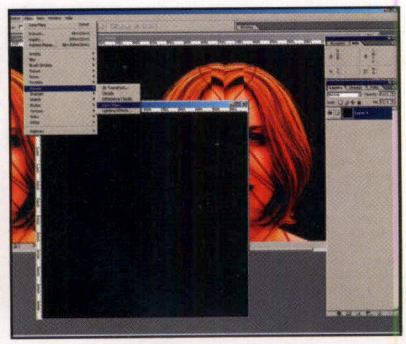
By adding various elements to your work, you can ensure it's unique and limited only by your imagination...



1 If you want to sign your piece, and at the same time make it an integral part of the work itself, this is a good time to do it. Pick the Text tool and click to start typing. Use the Type palette to set the font, size, colour and all the other attributes of your text field.



2 Use the Colour Picker tool to get a colour from your piece for the text. It makes picking a complementary text colour a lot easier.

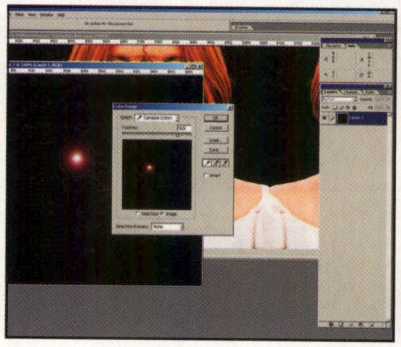


3 We've already created some shapes using the Path tool, but there is another way. Create a new document with a transparent background and fill the first layer with black. Use the Filter>Render> Lens Flare, set the Brightness to 40, Lens Type to 50-300mm zoom, and press OK.

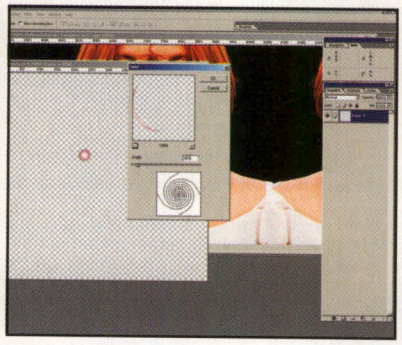
Additional elements continued...

Blur effects

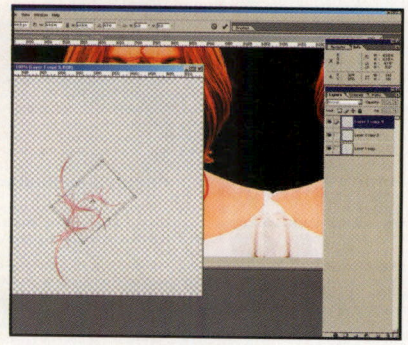
Instead of Gaussian blur, try the other blurs that *Photoshop* offers, such as radial or motion. Or try the cloud filter (Filter>Render> Clouds), and experiment with different blending modes and transparency levels.



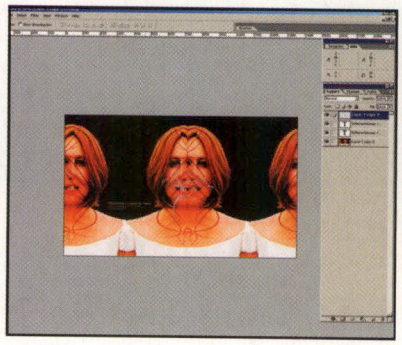
4 With the flare ready, remove the background by using Select>Colour Range. In the dialog box, set Select to Sampled Colour and Fuzziness to about 160. Click on your black background to sample the colour and click OK. You should have a select marquee around the black areas around your flare. Hit delete until just your flare is left. Or you can use 1_twirl.psd file from the CD-ROM instead.



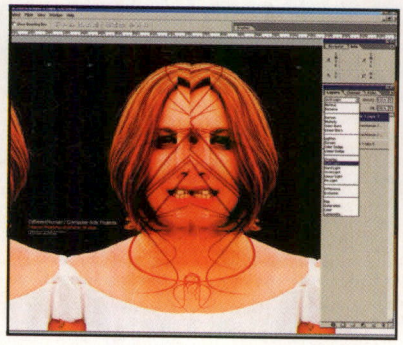
5 The flare is pretty much a circle, maybe two circles. To give it shape, use the Twirl filter. Pick Filters>Distort>Twirl from the menu, make your angle pretty extreme (I'm using -818) but don't overdo it or you'll just get a twirl.



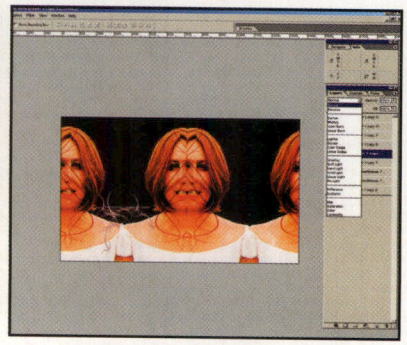
6 Now go back to the techniques we covered before, and multiply, transform, flatten, multiply, transform, flatten, repeat. Try transforming while holding down the Ctrl key – stretch, skew, go wild!



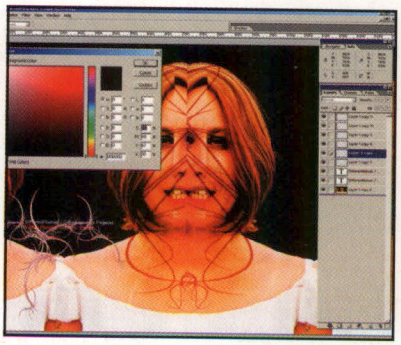
7 When your additional element takes on the proper shape, just drag it over to your previous Canvas using the Move tool. That'll create a new layer. If you can't get the shape quite right, use the 3_twirl.psd file from the cover CD.



8 Using the tools we talked about before – duplication, move, free transform and layer blending – compose the new shape into your piece. I'm using all of these tools, and Soft Light for the blend. This is all about getting your image to where you're happy with it; there's really no trick to it. Just don't flatten your layers yet.



9 Take advantage of your layers for a moment. Take an instance of your lens flare and twirl shape, and set its blending mode to Normal.



10 Using that shape, create a negative space shape. Set the colour of your background as your foreground colour using the Eyedropper tool.

11 To finish the negative space shape, select the Paint Bucket tool, Lock Transparent Pixels in the Layers palette and click on your object. It should fill with your foreground colour, creating a silhouette. If any of your shapes cover up your text, pull it to the front using the Layers palette.

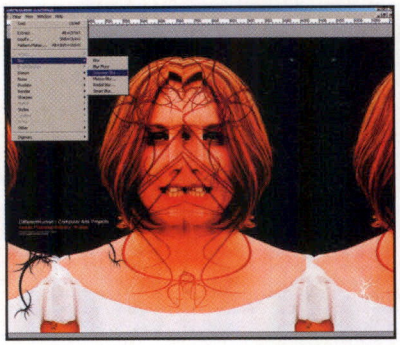
12 Position everything exactly where you want it, before merging down to a single layer again. Choose Layer>Merge Visible. You don't want to be using Layer>Flatten Image because that will leave you with a Background layer; *Photoshop* imposes some restrictions and limitations on those layers.

Part 3: Finishing touches

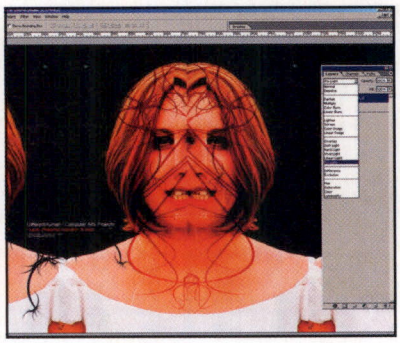
It's time to finish up. This part of the tutorial is hands off – I'm just going to give you some pointers...

Mirror image?

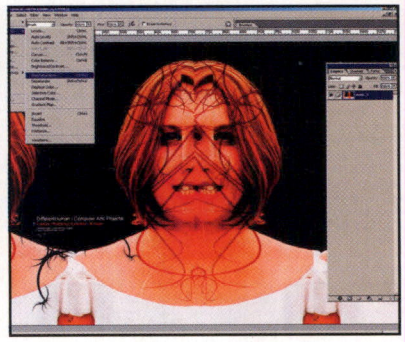
When duplicating and flipping remember about the mirror effect. When you make a human face out of two identical halves, you'll almost always get a totally different person. The human face isn't symmetrical, by forcing this symmetry you can get some really interesting effects.



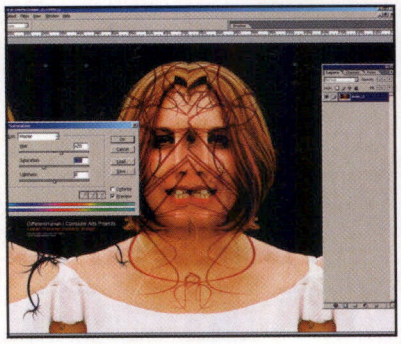
1 Duplicate your layer and use the Gaussian blur filter again. You can use the parameters we used before (2.8px) or you can experiment with other values.



2 Change the blending mode on your upper layer to Pin Light. If your highlights appear too strong, play around with the transparency, or just use the Eraser tool set to a 30-60 per cent Opacity.

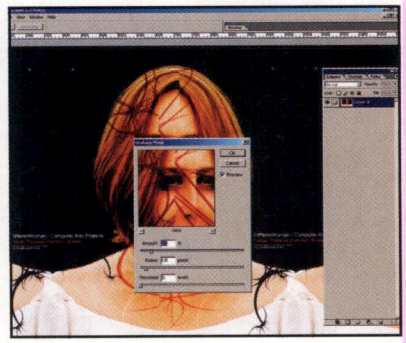


3 Merge your layers using Merge Visible again, then use the Hue/Saturation option (Image>Adjustment>Hue Saturation) to set the colour tone of your piece to your requirements.

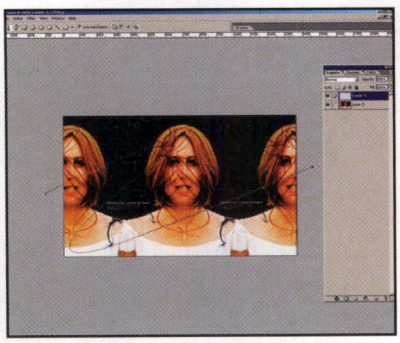


4 We're working on a single layer, so whatever you do here will work on the whole piece. While still in the Hue/Saturation box, set Edit to Master, move the Hue slider over to +20 and drop the Saturation to -30. Use the Preview checkbox to see what you're doing as you do it.

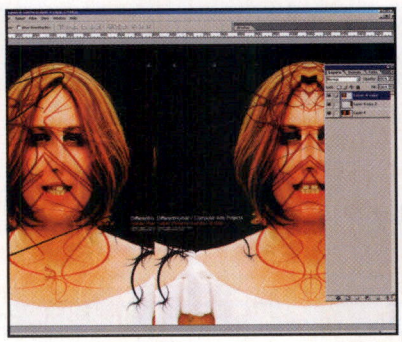
5 Duplicate your layer and move it about, create a pattern using your base photo and the new elements you've added. You can duplicate the whole layer, just parts of it, or you can just use all the tricks we've covered in this tutorial. All I'm doing is moving the whole duplicated layer over a bit, but you can experiment.



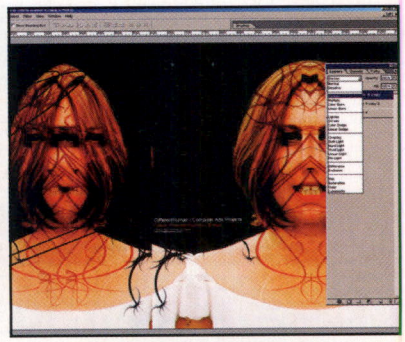
6 We've been using blurs, blends and a lot of other effects that might cause our piece to not be as sharp as we'd like it to be. Use the Unsharp Mask filter to fix this (Filter>Sharpen>Unsharp Mask). I set the parameters to: Amount 20%, Radius 1.0px and Threshold 0. Use the Preview checkbox to see what you're doing and just move the sliders until you're satisfied.



7 Your piece is made up of elements, so it's time to pull them all together. Draw a path using the Pen tool, straight across the entire canvas, using the Stroke Path technique we used at the beginning of the tutorial. Alternatively, you can use the path_2.psd from the cover CD.



8 Using the Marquee tool, you can copy, paste, duplicate, scale, move everything around, and do whatever you want until it looks exactly how you want it to.

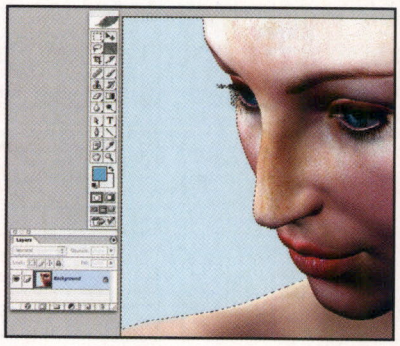


9 Try different blending modes on your layers, then just Merge Visible and you're done. This is the end of your piece, or maybe it's the beginning of your next one. Whatever it is, I hope this tutorial has given you the tools you need to be different. ca-p

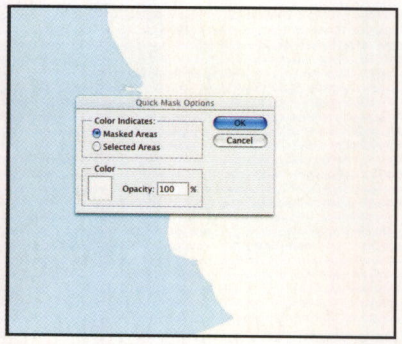
Basic masking tips

Using the Quick Mask tool to edit your images...

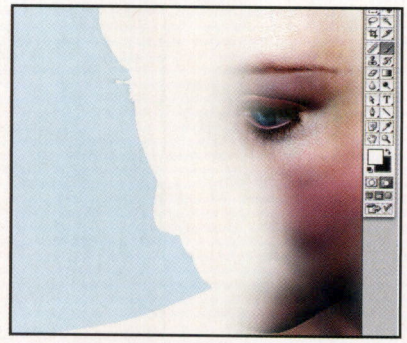
This beginner's tutorial explains how to use the Quick Mask tool and how to edit a selection as a mask. The advantage of using this tool is that you can make changes while viewing your image. We also look at saving your selection as a channel.



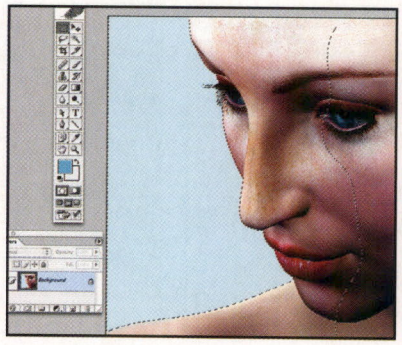
1 Open the image you want to work on and select the Magic Wand tool from the Tools palette. Select the background of the image. In this instance, we set the Tolerance for the Magic Wand to around 31.



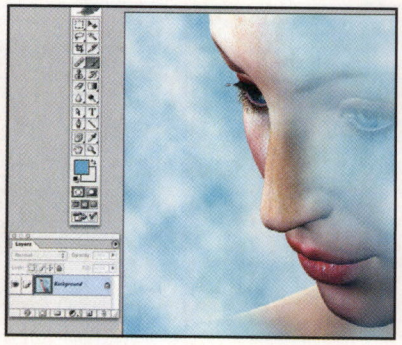
2 Now double-click the Quick Mask tool in the Tools palette and, in the Quick Mask tool's Options dialog box, change the colour to white by double-clicking the Colour box. Then set the Opacity to 100 per cent and click OK.



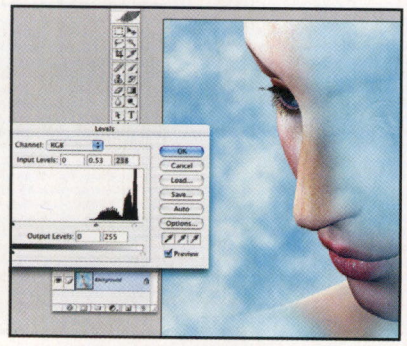
3 The girl's face is now coloured in with white. You can edit the white by selecting the Brush tool and choosing a large soft brush in the Brushes palette. Use the colour white to paint around the right-hand side of the face.



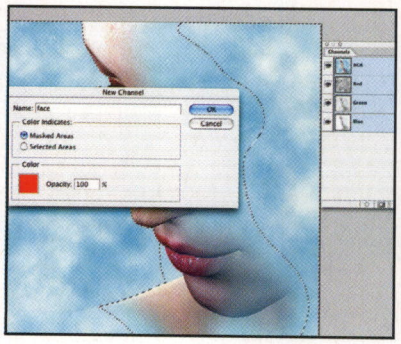
4 We have increased the mask area by painting with the colour white. If you were to paint with black, it would increase the selected area. Now click back to 'Edit in standard mode', which is next to the Quick Mask button.



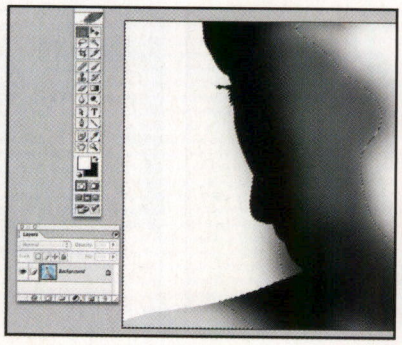
5 In the Tools palette, make the foreground colour a light blue and the background colour white. Now go to Filter>Render>Clouds. You'll see how the selection has helped create a dreamy effect when this filter is applied.



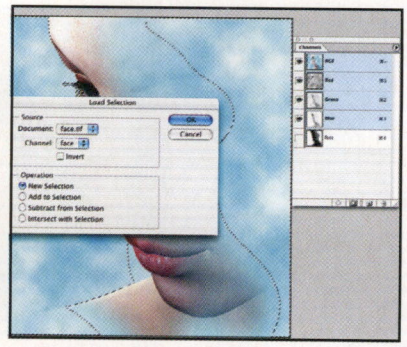
6 Now try repeating the filter to strengthen the effect and make the clouds more pronounced. Then go to Image>Adjustments>Levels and use the levels to strengthen and make the clouds more vivid. See above for reference.



7 Now use the Channels palette to store the selection to be used at a later date. In the Channels palette, select a new channel by clicking on the arrow in the top-right of the Channels box. When the dialog box appears, give the channel an appropriate name.



8 Now go to Edit>Fade Fill, and fill the selected area with the colour white. Then deselect the selection by going to Select>Deselect. The channel is now saved for later use.

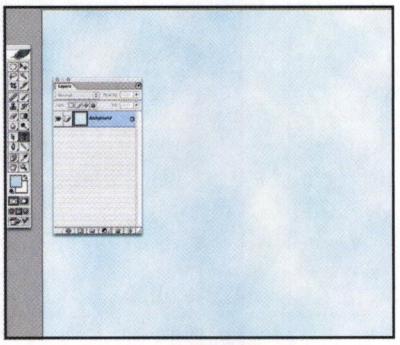


9 Click the RGB layer in the Channels layer palette to go back to normal colour mode and then if you want to load the selection from the face channel, go to Select>Load Selection. In the dialog box, make sure your document and channel are selected and that Operation is set to New Selection.

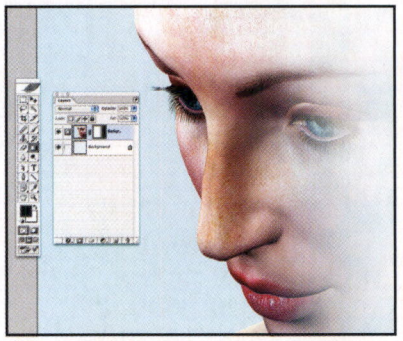
In this advanced tutorial, we show you how to create and use layer masks to produce a variety of effects with two simple images. And then we demonstrate how to apply a few layer styles to make the final illustration even more interesting.

Layer masks and layer styles

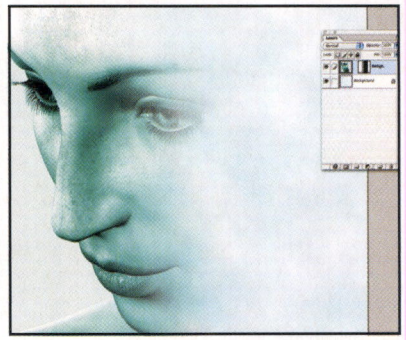
Use advanced layer-masking techniques to enhance your images...



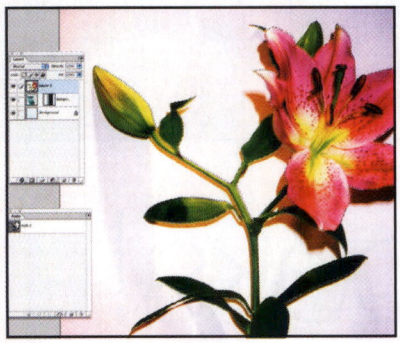
1 Start by creating a new document of about 8cm high and 8cm wide. Make it 300dpi with a white background. Choose a light blue colour for the foreground and white for the background. Then apply Filter>Render Clouds.



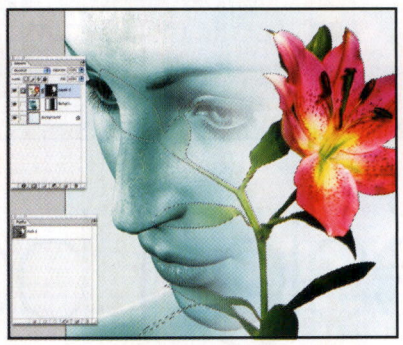
2 Open your image and copy and paste it into the new document. Go to Layer>Add Layer Mask>Reveal All. Then set the foreground colour to black and use the Gradient tool to make just a black gradient across part of the right side of the face.



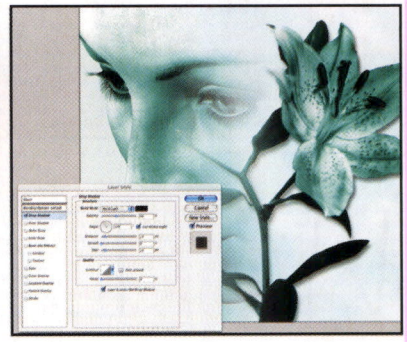
3 Now use the Move tool in the Tools palette to move your image layer across to the left and then open the Hue/Saturation dialog box and colourise the layer so it looks something like the above image.



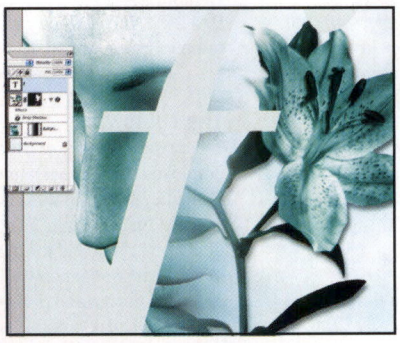
4 Find a picture of a flower or any other object and copy and paste it into your illustration. Using the Pen tool, create a clipping path around the flower so that you can exclude the background. Then turn the path into a selection by clicking the 'make selection' icon on the Paths palette.



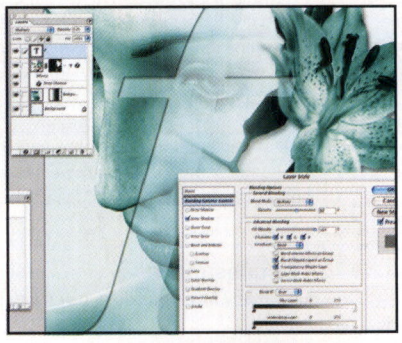
5 Now go to Layer>Add Layer>Hide All. Use the colour white to fill in the selection so that it reveals just the flower, or whatever object you're using. Then with the selection still active, create a gradient with the colour black from the left of the image so that part of the object disappears.



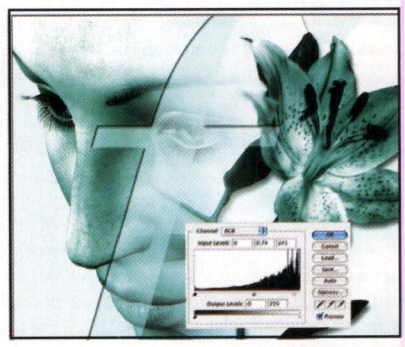
6 Colourise the object as above. Then go to Layer>Add Layer Style and select Drop Shadow. Set Blend Mode to 44 per cent, Angle to 120 degrees, Distance to 11 pixels, Spread to 0 per cent, Size to 13 pixels and then click OK. Experiment with the option and see what type of shadow you can create.



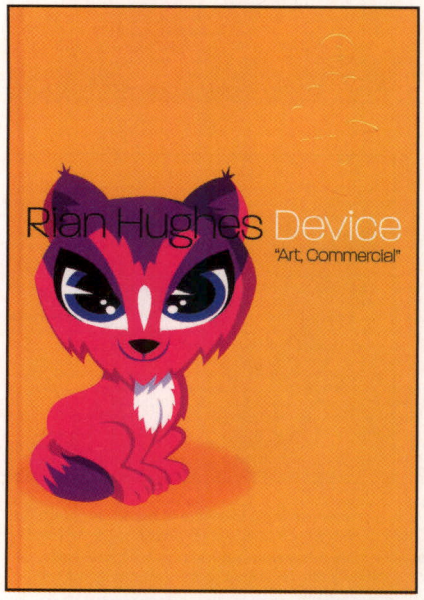
7 Deselect your selection and then select the Type tool. Using Times as a font, create a lowercase letter 'f' and then scale and skew it. Use a light blue colour for the font.

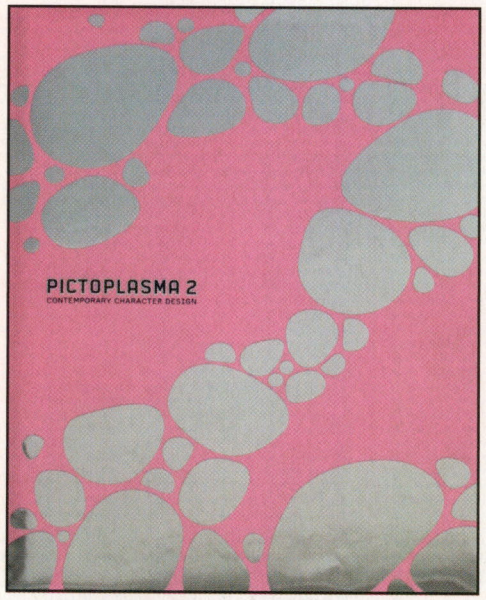


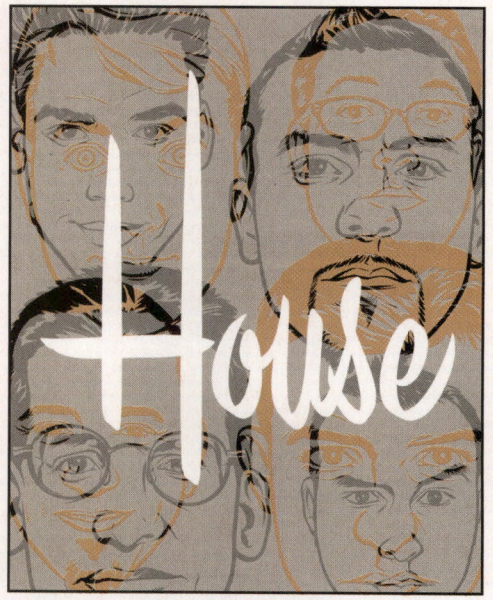
8 Now go to Layer>Layer Styles>Blending Options and set the Blend Mode to Multiply and the Opacity to 53 per cent. In the Blending Options, click the Inner Shadow.



9 Now flatten the entire image and open the Levels dialog box. Use the levels to apply more contrast to the entire image to make the overall feel more dynamic and vivid. ca>p







Win Design books!

BOOKS WORTH OVER £300!

Three collections of Die Gestalten Verlag titles up for grabs...

This month, we've teamed up with leading illustration and graphic design title publisher Die Gestalten Verlag, to bring you the chance of winning one of three book collections. The collection up for grabs includes *House*, *Pictoplasma 2* and *Device*, a trio of books that would usually set you back over £100.

First up is *House*, a title that oozes quality in both its production value and contents. The book showcases House Industries, a design company famous for its tongue-in-cheek takes on American Retro. The company has been creating designs and typefaces since 1993, from an idyllic farm somewhere between New York and Washington, and this book brings 240 pages (most of which have fifth colour printing and other special finishes) of its finest work. You also get five free fonts, normally costing between $150–200 each!

Then there's *Pictoplasma 2*. This title showcases the best in contemporary character design – in fact, there's over 9000 character designs here for you to peruse and gain inspiration from. All manner of styles and media is covered – from puppets to scratchy pencil; and subjects range from cute lovable icons to evil dolls. It's a must-have title for any designer.

Finally, there's *Device* – a showcase of the best of Ryan Hughes' work. The seminal cartoon, logo and font designer's work can be seen for the first time all in one place, and the accompanying CD-ROM contains font samples and other resources.

It's a fantastic trio of books, and to be in with a chance of winning them, answer the simple question below and drop us a line at the usual address.

The question

How many free fonts do you get with the title *House*?

To enter

Try the easy way, via our Website. Log onto **[w]** www.computerarts.co uk/competition. To enter, click the link at the bottom of the page and fill in the form, including your answer and contact details. If you don't have Web access, you can enter by sending us your answer on a postcard to: Design Books competition, *Computer Arts Projects*, 30 Monmouth Street, Bath, BA1 2BW. Please include your address and a telephone number so we can contact you if you win.

The rules

The closing date for entries is 24 June 2004. Employees of Die Gestalten Verlag and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted. The editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties. ca-p

To find out more about Die Gestalten Verlag's titles, visit **[w]** www.die-gestalten.de.

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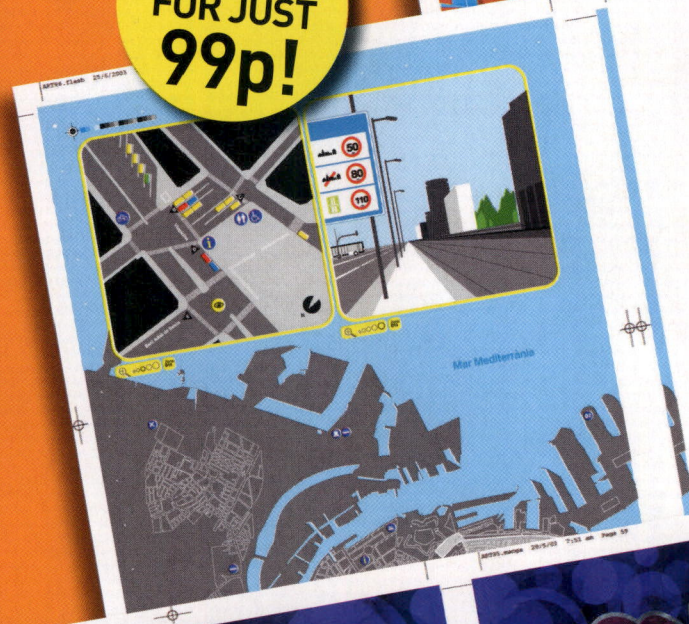

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VECTOR DRAWING IN FLASH MX
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LITTLE MISS
HOOD

Contemporary Illustration in Photoshop

Photoshop montage

Use photographs and *Poser* renders to construct a photo-montage image in *Photoshop* that sits well within today's fashionable trends...

Using *Photoshop*, numerous photographs and a *Poser* figure render, we deconstruct the fairy tale Little Red Riding Hood. Illustrative styles and trends come and go quickly – one minute it's full-on 3D *Photoshop* montages and the next it's clean simple vector illustrations. If you intend to be a commercial illustrator, it's a good idea to keep abreast of current styles. This may determine whether you have a steady income or not; it may also prevent you from getting bored and keep your creative juices flowing.

Contemporary illustration is very loose and raw at the moment; it also plays on juxtaposing elements which you wouldn't normally think of putting together. Experimentation is the order of the day, and rules and conformity are out the window. A good degree of experience with *Photoshop* and *Poser* is required to create an image similar to the one created in this tutorial.

Expertise provided by Jason Cook. See more of Jason's work at **[w]** www.jasoncook.co.uk and **[w]** www.flatliner-v2.com, or contact him at **[e]** jc@jacey.com.

All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Photo montage folder.

Part 1: Initial steps

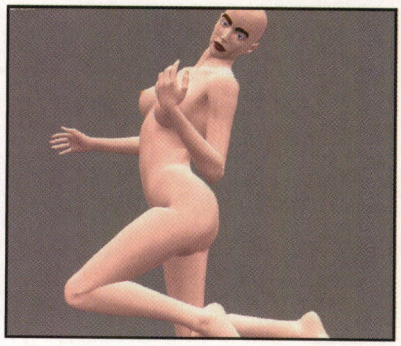
In this first section, we import the *Poser* render into *Photoshop* and set up the basics of the illustration...

Latest trends

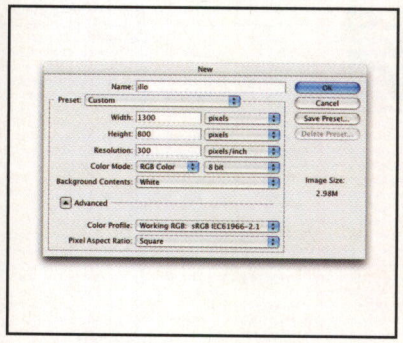
One area where you can keep abreast of illustrative trends is T-shirt design. Look on the Internet for companies such as 2K T-shirts and Digital Gravel. These online stores use great illustrators for their T-shirt range, and offer fresh and up-to-the-minute designs. Look at pushing your illustration with more of a message rather than it just being arbitrary illustrative work. Eye-candy is great for about five seconds, but thoughtful illustrative work with a clear message captures people's attention for much longer.

Push yourself

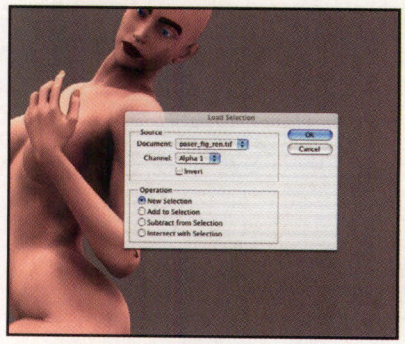
Push your illustrative work into new areas and styles. We've all experienced the 'happy accident' while working on a image, but try to go beyond that and aim to do something different. A safe bet is to do the opposite of what you would normally do. Another way to really accomplish something different is to create disjointed images that hark back to a period when desktop computers weren't around, and we had to use spray mount and colour photocopiers to produce our work.



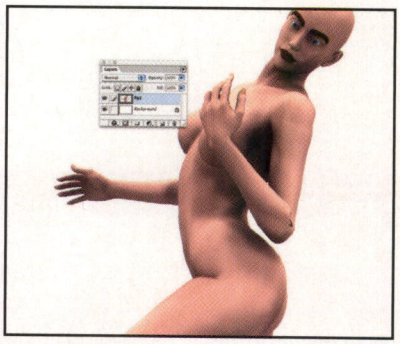
1 First, create a figure pose in *Poser* similar to the above image and render the figure at around 1000-pixels square. Use the lights to light the figure evenly, so that there aren't any dark shadows.



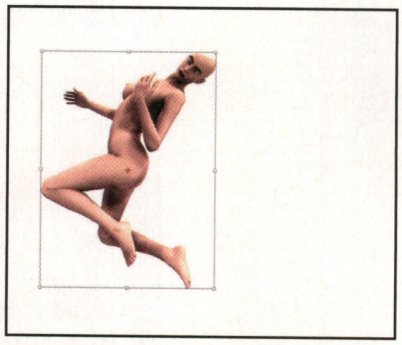
2 Now create a new document in *Photoshop*. Go to File>New>Document and set the Preset to Custom, Width to 1300 pixels, Height to 800 pixels, Resolution to 300 pixels/inch, Colour Mode to RGB and Background Contents to White.



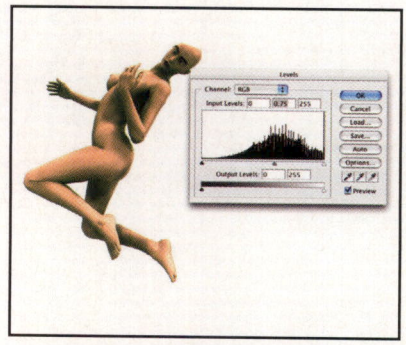
3 Open your *Poser* render or open the file poser_fig_ren.tif from the cover CD. Go to Select>Load Selection. Make sure Document Source is set to poser_fig_ren.tif and Channel is Alpha 1. Then set Operation to New Selection and click OK.



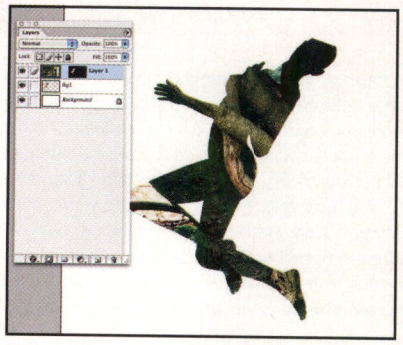
4 Go to Edit>Copy, to copy the figure to the clipboard. Then select your new *Photoshop* document and Edit>Paste into the document. In the Layers palette, call the new pasted layer: fig1.



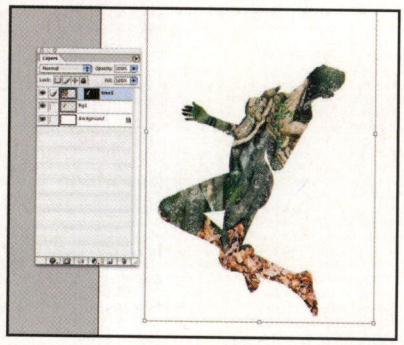
5 Now go to Edit>Transform>Rotate and also use the Scale option to position and scale the figure as in the above image. You'll also need to use the Move tool on the Tools palette to position the figure in the desired position.



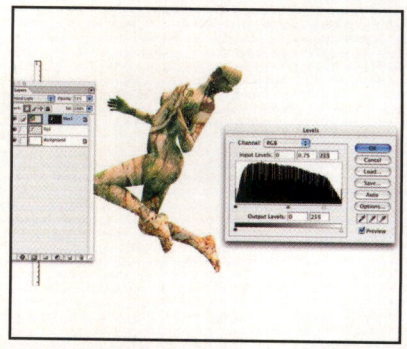
6 Open the Colour Balance dialog box by going to Image>Adjustments>Colour Balance and set the colour levels to -34, +43 and -8 – this gives the figure a more green cast. Then open Image>Adjustments>Levels and set the Input Levels to 0, 0.75 and 255. Click OK.



7 Open tree1.jpg from the cover CD and Select All. Then copy it and go to your illustration document. Hold down the Ctrl button and then click the fig1 layer in the Layers palette. Select Layer Transparency from the drop-down menu. With the figure selected, go to Edit>Paste Into.



8 Rename the new layer: tree1. Then scale and position this new layer so that it looks like the above. Try to position some of the leaves at the bottom of the figure's legs.



9 Set the blending mode for this layer in the Layers palette to Hard Light and its Opacity to 51 per cent. Then open the Levels dialog box and set the Input Levels to around 0, 0.75 and 231.

Part 2: Using layers and adding decorative effects

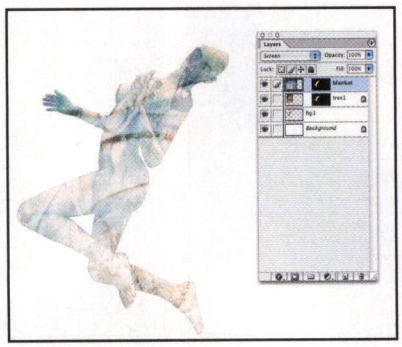
Now start to develop the figure by adding and duplicating layers and bringing in background elements.

Use renders effectively

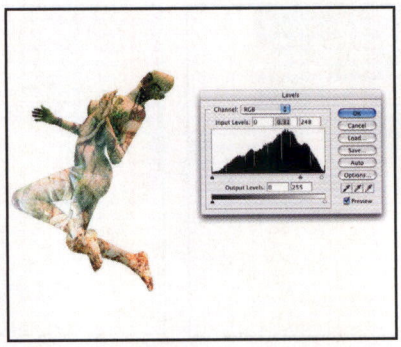
Poser is great for producing renders of figures. However, illustrators often don't use the final render creatively. Use the render as a base element to your illustration and work around and on top of it. Try to reduce the 3D feel by using blending modes with duplicate layers of the render.

Textures and tones

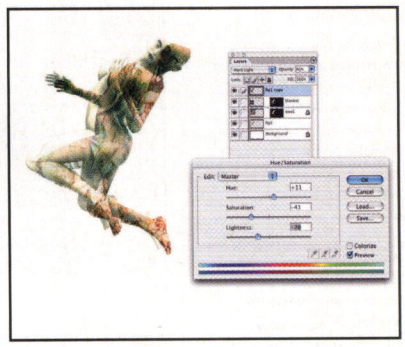
Use photographs of textures and then use blending modes to get some really nice tonal effects, especially over skin-tones. Try to push the colour balance and hue/saturation of the textures to get interesting results, and use the cutout filter to make the textures look more hand drawn and illustrative. Make sure you don't overdo it and kill the subtlety of the effect.



1 Open blanket.jpg and, as we did for the tree photograph, copy and paste it into the figure and then move the layer to the top of the Layers palette. Rename it: blanket. Then set the blending mode to Screen.

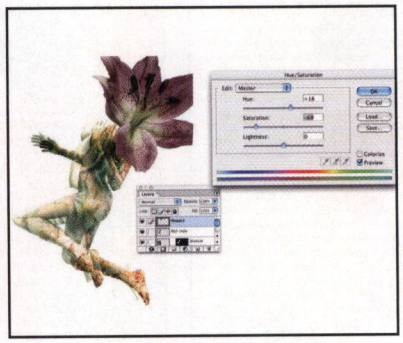


2 Scale down the blanket layer so it's just around the figure's knees, shins, thighs and bottom. Open the Levels dialog box and set the Input Levels to 0, 0.31 and 248.

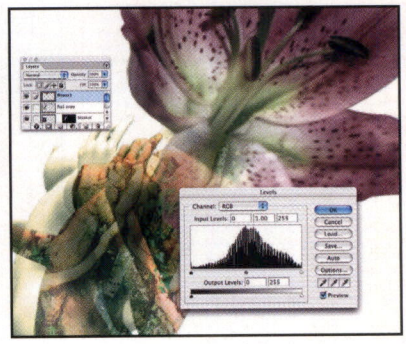


3 Now duplicate the original fig1 layer and drag it to the top of the Layers palette. Set the blending mode to Hard Light and the Opacity to 65 per cent. Open the Hue/Saturation dialog box and set the Hue to +11, Saturation to -41 and the Lightness to -26. Then offset the figure to the left.

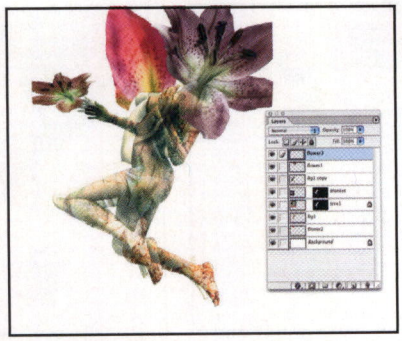
4 Open flower1.psd and use the Pen tool to create a path around the flower and its stem only. Make sure you've created a new layer in the Paths palette and call it: flower1. Then repeat the process with just the head of the flower and call the path: flower2.



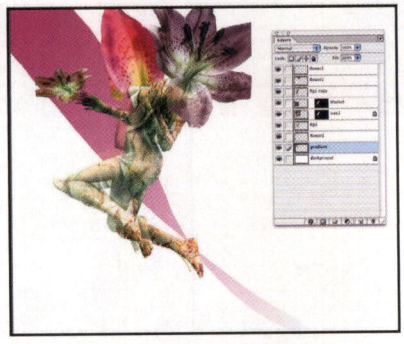
5 Select the flower2 path and then turn it into a selection by clicking the 'make selection' button at the bottom of the Paths palette. Copy and paste the flower into the illo. Resize it and position it as above and then set the Hue to +18 and the Saturation to -69. Rename the layer: flower2.



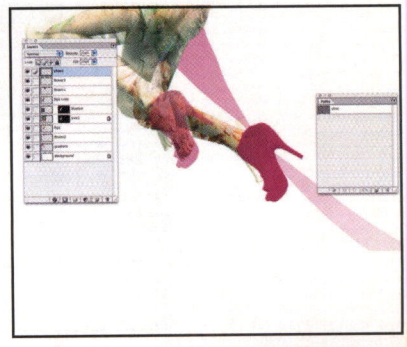
6 Use the Eraser tool to slightly delete the bottom of the flower so it looks like it's blending into the figure. Once you've done that, open the Levels dialog box and press Auto.



7 Add two further layers by pasting the flower into the illustration again. Position and scale one of the flowers so it's just above her outstretched hand. On the second flower, delete all the petals except one and position it as above. Change the colours by using the Hue/ Saturation settings.



8 Use the Lasso tool to create a random shape similar to the above, then create a new layer above the background layer and call it: gradient. Then use the Gradient tool to fill in the shape. Use a pinkish colour for the foreground and white for the background.



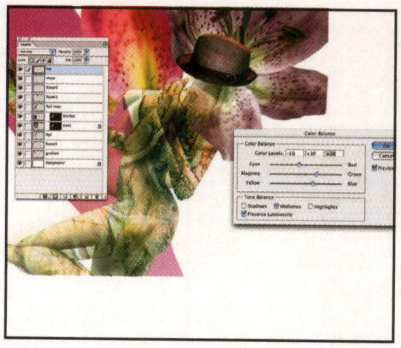
9 Create a new layer at the top of the Layers palette and call it: shoes. Use the Pen tool to create two outline shapes that look like shoes and feet, and fill them with a gradient.

Part 3: Filling the foreground

It's time to concentrate on the foreground by adding a few more photographs and decorative elements...

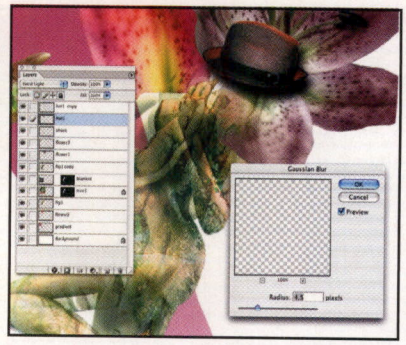
Composition tips

Using photographs of landscapes can give depth to your illustration. In this tutorial, we've used a forest theme, but have a go at doing it with a city or a mountain. Illustrate over the images to give them even more depth, but try to avoid being too clean and clinical. Use the Lasso tool to cut your images rather than using the Pen tool to create a clean cut. The shaking selection of the Lasso tool will help give the elements a raw-cut feel.

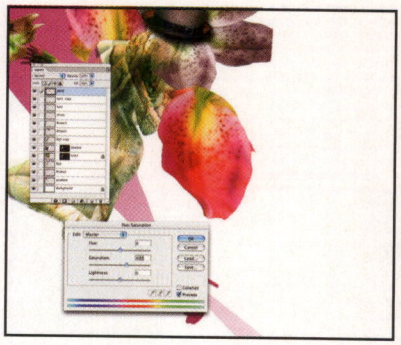


1 Open hat.jpg from the cover CD and create a clipping path around the hat with the Pen tool. Copy and paste it into the main illustration. Rename the layer hat1 and resize and position as above. Then open the Colour Balance dialog box and set the Input Levels to -18, +30, +20.

2 Now duplicate the hat by dragging the hat layer in the Layers palette down to the duplicate layer icon. Then select the original hat1 layer and switch on the lock transparency button in the Layers palette. Fill the hat with the colour black (Edit>Fill), and then offset the layer as above.



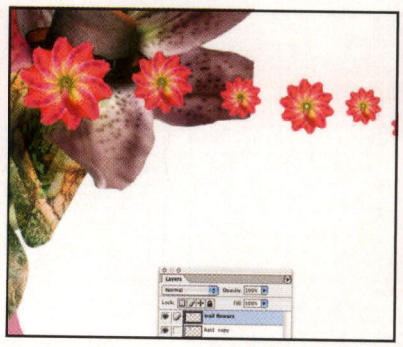
3 Switch off the lock transparency and then go to Filter>Blur>Gaussian and set the radius to 4.5 pixels and then click OK. Once you've done that, set the blending mode for this layer to Hard Light. See above for reference.



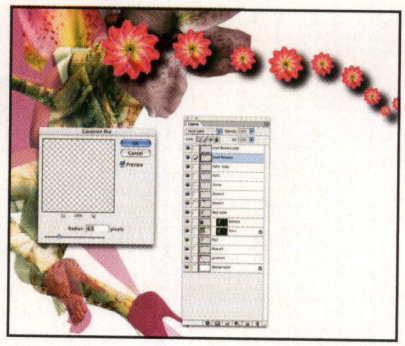
4 Going back to the original flower photograph, copy just one of the petals and paste it into the illustration, making sure it's the top layer in the Layers palette, and rename it: petal. Then increase the saturation of the petal with the Hue/Saturation settings.

5 Now duplicate the petal layer numerous times and rotate it slightly. Then position it so that when you duplicate that layer you can keep rotating and positioning each new layer so it looks like the above. It should take around 11 petal layers to create the above shape.

6 Link all the petal layers in the Layers palette and then merge them together (Layer>Merge Linked). Scale and position the above flower so it looks like this one. Rename the layer: pink flower1.



7 Now duplicate the pink flower1 layer a few times and scale and position it each time so that you have a trail of flowers as in the above screenshot. Then link them together and merge, calling the layer: trail of flowers.



8 As with the hat shadow, use Gaussian blur to make a drop shadow for the 'trail of flowers' layer. You can drop the opacity of the shadow layer if it's a bit harsh and heavy. Set the Opacity of the layer to around 63 per cent.

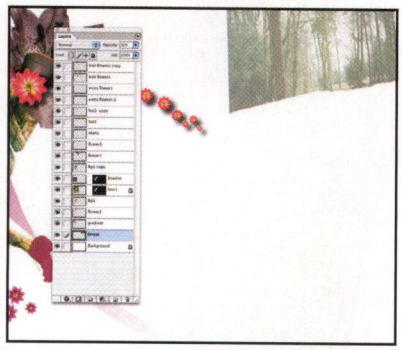
9 Now have a go at using other petals from the flower photograph to create slightly different flowers, which can be placed around the illustration to give the overall feel more depth. Experiment and see what other types of shapes you can create for the flowers.

Part 4: Fine-tuning the environment

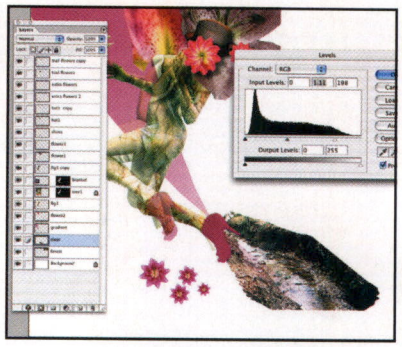
Add images of a forest, the wolf character and some hand-drawn type to your illustration...

Words in illustrations

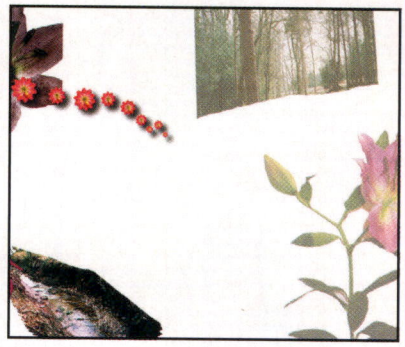
Incorporate text into an illustration so that it actually complements the image rather than just sits next to it. Come up with an individual look and approach and something that puts your own stamp on it. Look at the works of Ralph Steadman and Gerald Scarfe to see how they incorporate their own handwriting into their illustrations.



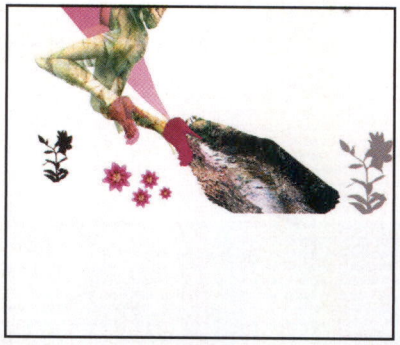
1 Open trees2.jpg and copy and paste the image into the illustration. Paste it so that it's just above the background layer in the Layers palette and then position and scale. Use the Lasso tool to select and then delete parts of the image. Then set the Opacity for this layer to 36 per cent.



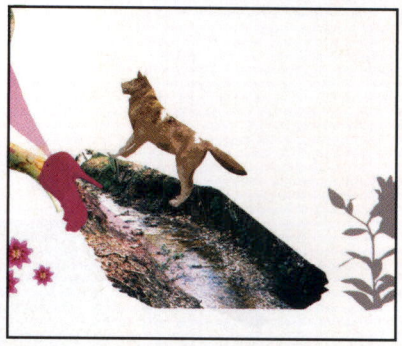
2 Paste trees2.jpg into the illustration again then delete parts of it so that just the stream remains. Position and scale the stream as above and then use levels to brighten it slightly.



3 Open flower1.psd if it's not still open and use the path to select the whole flower, excluding the background. Copy it and paste it into the illustration. Position and scale it and set the Opacity to 28 per cent.



4 Duplicate the flower and then resize and position it next to the stream, then lock the transparency of this layer and fill it with a dark brown colour. Duplicate the layer again and set the Opacity to 100 per cent and position the flower over to the far-left of the image.



5 Open wolf.tif and load the selection for it. Then copy and paste it into the illustration and once again position, scale and rotate it so that the wolf is at an angle above the stream and is pointing to the female figure.

6 Open the man.tif file on the cover CD and then load its selection again and copy and paste it into the illustration. Scale and position the image as above, then go to Image>Adjustments> Posterize and set the Levels to around 4.

7 Staying with the man layer, open Hue/ Saturation and de-saturate the figure so there's no colour left in him and it's a greyscale image. You may want to create a selection around him and create a Stroke of around 2 pixels so he has an outline. Use either black or red.

8 Create a new layer and call it: sketches. Make sure this new layer is the top layer in the Layers palette and, using the Brush tool with one of the smallest brush sizes and a dark brown colour, sketch various doodles and elements, even add the words 'Little Red Riding Hood' to the illustration.

9 Finally, add the red cloak to the illustration by using the Lasso tool and fill it with a deep red colour. Then flatten the whole image and use the Colour Balance to give everything a more pinky red colour bias. ca-p

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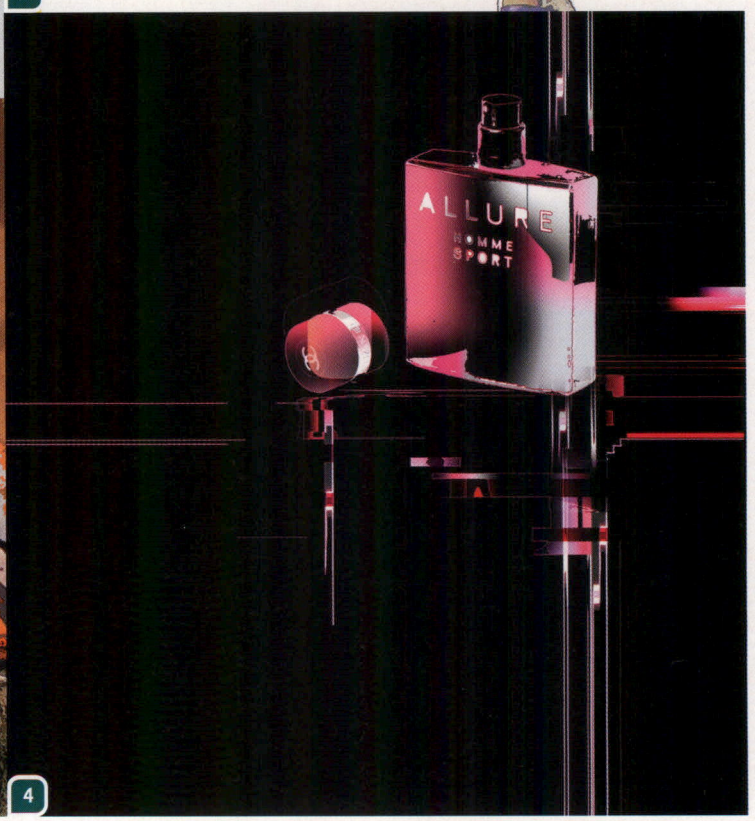


4

Shiv Q&A

1. Entitled 'I'm with the band', this is a collaboration with the Barefoot Doctor depicting people dancing in the street.

2. Aloud 2 is an idea for a Ministry of Sound album cover.

3. 'From a view to a kill' is the design from Shiv's Christmas card, mailed out last year.

4. This was a job for an American men's mag on personal grooming.

5. "It's a friend called Steve," Shiv tells us.

6. Newboys is an inside sleeve for a Ministry of Sound album.

7. This still is from a video installation shown at a Canon exhibition.

Shiv is an illustrator living and working in London under Big Active Art Direction, Design and Creative Management. Her imagery has an extremely distinctive, collage-based feel, spawned from a background in traditional illustration. Clients to date include Nike, Sony Music, *Jack* magazine, *GQ* Germany, Ministry of Sound and Greenpeace. *Computer Arts Projects* catches up with her...

CAP: Tell us about your background, where you trained, and your early jobs.
Shiv: I originally studied graphic design at Camberwell College of Art and Design and specialised in illustration. This was mainly collage-based and I never touched a computer until I left college, when, due to the fact I had many friends in the music industry, I started to do cover design and layout for them. I began to use *QuarkXPress* and so on. These were companies such as Ninja Tune and Second Skin Records. I also worked with many club promoters in the Hoxton area doing flyers and so on.

CAP: What made you want to get into illustration and graphic design?
Shiv: Because during these times I never really got into the typographical side of things and spent much more time creating the images for the jobs. I decided it was best I just stuck to what I enjoyed doing the most.

CAP: How would you describe your style?
Shiv: Fucked up.

CAP: What is your approach to design; how do you get your inspiration?
Shiv: From many things, but usually the mood of something – be it a book, film, painting, even a song. Sometimes what I'm listening to can help me create an image. For instance, there was a time when all I used to listen to was *The Hissing of Summerlawns* by Joni Mitchell. Ironically, I think I'm more inspired by photographers than by other illustrators – but maybe that's because that's how my work begins.

CAP: So how do you go about turning your inspiration into pictures?
Shiv: I try not to think what the finished image will look like. I just try to go with it and create something I would want to hang on my wall.

CAP: Are there any rules you apply to your work, or are there any rules it's useful to bear in mind when beginning a new piece?
Shiv: Never try to second-guess your audience.

CAP: Could you talk us through three of your favourite jobs, starting with the brief and then going on to how you answered those requirements.
Shiv: The cover I did for *Frieze* magazine. It was an issue to do with sex and art and how pornography plays its part. The influence for this was Pirelli calendars of old as well as the fact I used the John Berger attitude that a woman in an image who is not looking at you and making you the voyeur is much more powerful and sexy than just some naked girl looking at you.

The second project is a cover I did for an artist called Ed Case on Sony records, because I was allowed to work directly with the artist. I think this is rare because usually you have the art director as the buffer. But the three of us worked together very well and because of this I think we got a very good result.

And finally, a book I'm working on. It's enabling me to get back to drawing and photography as well as the current way I work. As the story progresses it gets more fantastical – as must the imagery.

CAP: Do you work alone or do you employ or collaborate with others?
Shiv: I share my studio with a fashion photographer, but we mainly talk about boys, hair and make-up.

CAP: What have been the highest points of your career?
Shiv: Just when I create an image that I'm pleased with; like I said before, one that I would hang on my wall if it wasn't mine. Also, I went to Japan last year and it gave me a bit of an insight into how other people worked without feeling that they were just doing something because it was cool in the eyes of others. It made me see that it's okay to do what we do and that maybe digital illustration can be viewed as a higher art form than it's currently seen as.

CAP: What would be a dream job for you?
Shiv: To own an art gallery and toy shop.

CAP: What makes an image contemporary?
Shiv: When those that are currently living can relate to it on any level.

CAP: What hardware and software do you use? What's your favourite software package and what does it enable you to do that you like so much?
Shiv: I use *Photoshop*, a 35mm camera, masking tape, a scalpel and spray mount... To run away from the real world. ca-p

To see more of Shiv's work and get in contact with her, visit her agency at **[w]** www.bigactive.com.

ILLUSTRATE WITH STYLE!

Improve your illustration skills across the board with 60 essential tips in *Photoshop*, vector and 3D...

Whether you're into *Photoshop*, vector or 3D illustration, or all three, the following 60 tips will be invaluable to you as an illustrator. You could be a newcomer on the lookout for new techniques, or even an established pro on the hunt for a new way of looking at things – either way, there's something here for you.

Over the next six pages you'll find reams of essential advice, in *Photoshop, Illustrator, FreeHand, 3ds max* and other industry-standard software – we can guarantee there'll be something to inspire and teach you. Our industry experts bring you the techniques and tips that they use on a day-to-day basis, and if you want to get up to speed with the latest in illustration methods and practices, read on...

Illustration by Autumn Whitehurst [e] awhitehurst@acedsl.com

20 PHOTOSHOP TIPS

TIP 1

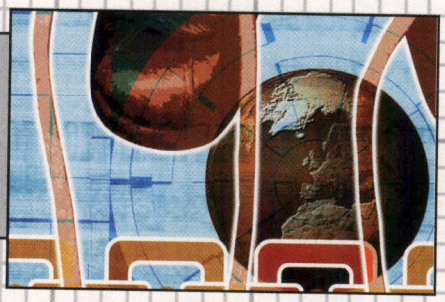
The Smart Blur filter creates a simple pixelated line-drawing effect which can be softened by blurring afterwards.

TIP 2

Here, the image layer was duplicated three times then the Trace Contour filter was applied to each layer.

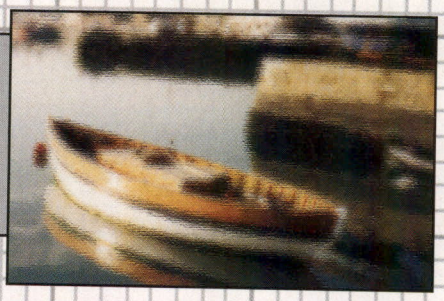
TIP 4

The Cutout filter was used here to create a simplified illustration effect on a scanned image of a shoe.



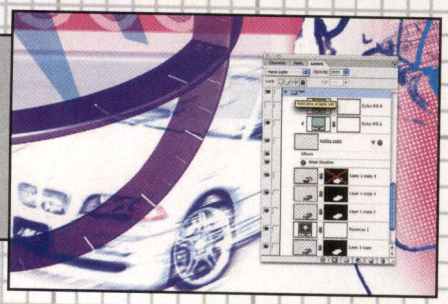
TIP 8

Use the Underpainting filter in the Artistic sub-menu to turn a photograph into an oil-on-canvas masterpiece.



TIP 9

The car in this illustration took eight layers to get the right effect, then the whole Layer Set was set to Hard Light.



1. Smart blurs

Use the Smart Blur filter in *Photoshop* to create simple pixelated line-drawing effects from an image. In the Smart Blur dialog box, select High from the Quality pop-up menu and Edge Only from the Mode pop-up menu. Then set the Radius and Threshold options until you get the right amount of detail from the effect. Finally, invert the image.

2. Retro effects

The Trace Contour filter enables you to produce a brightly coloured retro-looking computer-drawing effect. The filter only picks out the colour detail in certain areas of your image, so you need to apply it to several duplicated layers with different settings on each to get the full effect. Merge the layers into one and apply the filter again to thicken up the lines.

3. PDF format

If you combine vector-based shapes or text with photographic imagery, try saving your illustration as a PDF instead of the usual JPEG or TIFF formats. A PDF retains the PostScript information, enabling you to resize the illustration in other programs that support PDFs without the shape's edges becoming pixelated.

4. Brighter images

Use the Cutout filter in the Artistic sub-menu to create a quick vector-style illustration effect from a photograph. The filter is best applied to at least two duplicate image layers with different settings and blended together using either Overlay or Soft Light. This method picks out the most detail and keeps the colours in the image bright.

5. Changing history

If you tend to experiment a great deal with different effects, consider using non-linear history states. Click on the triangle at the top of the History palette and choose History Options, then select Allow Non-Linear History. Now when you select an earlier state in the History palette, the other history states in front of the selected one won't be deleted.

6. Quick colours

There are bound to be times when you've completed an illustration that you decide you're not happy with the colours. To change the hues quickly, add a Hue/Saturation adjustment layer to the top of the stack of layers to help you choose the right colour scheme. You can dramatically change the look and atmosphere of an illustration in an instant using this simple technique.

7. Making noise

Adding noise or grain to an image increases the sense of realism in an illustration. Many 3D artists finish off their illustrations in *Photoshop* and add a little noise in the final stage. You should generally aim for about 10 per cent or more in the Noise filter because some of the effect will be lost in the printing process. Noise added to drop shadows works particularly well for extra texture.

8. Natural media effects

The best filter in *Photoshop* for producing a quick realistic painting effect is the Underpainting filter in the Artistic sub-menu. This transforms a photograph into a painting, complete with a canvas texture coming through in the most detailed areas of your image. It also adds a directional lighting effect.

9. Grouping layers

It's good working practice to group several layers together in a Layer Set when building up a complex component in an illustration. This way, the layers can be moved up and down in the stack easily and duplicated in one go by Right/Ctrl-clicking next to the Layer Set icon. You also have the extra blending mode of the set as a whole.

10. Light painting

Exploring some of the painting filters in *Photoshop* can result in finding some very interesting effects. The Paint Daubs filter in the Artistic sub-menu can create an unusual stylised painting effect that looks like an image has been painted with lines of coloured light.

11. Abstract effects

The Displace filter in *Photoshop* isn't one of the usual filters associated with creating illustrations. However, it can be useful for creating abstract effects by combining two images into one using a .PSD file as a displacement map. You can get some great effects with this filter, so it's worth spending time experimenting.

12. Halftone patterns

Should you want to create a degraded retro-scan effect in *Photoshop*, duplicate your image layer and go to Filter> Sketch>Halftone Pattern. Set the Pattern Type to Line and adjust the Size and Contrast options accordingly. Then apply the Add Noise with the Amount set to about 40 per cent, and set the layer to Hard Light or Luminosity.

13. Separate layers

In *Photoshop*, you can create a composite image layer from a multi-layered document keeping the layers separate. Here's how. Add a new layer to the top of the stack and hold down the Alt key as you select Merge Visible from the Layers pop-up menu. This action pastes all the visible contents of the document into one layer.

14. Taking snapshots

If you're creating an illustration that changes drastically throughout its production, it's a good idea to take regular Snapshots in the History palette at crucial stages of your design. This enables you to go back to a previous state that would otherwise have been lost once the number of History states had gone past the designated limit.

15. Adjusting gradients

We've shown you how to change colours quickly by using the Hue/ Saturation adjustment layers, but another method of completely changing the colour of an illustration in the final stages is to add a Gradient Map adjustment layer. Click inside the Gradient preview window to edit the gradient. Change the Gradient Type to Noise and increase the Roughness option to add grain to the effect.

16. Custom brushes

If you use brushes regularly when working in *Photoshop*, it's worth taking a few minutes to create your own set of brushes in the Preset Manager. You can do this by loading in all the preset brushes first, then selecting the ones you want and clicking on the Save Set button. Give your set a name and save it in the Photoshop> Presets>Brushes folder.

17. Pixel explosion

To create an effect that looks like an explosion of pixels, first run *Photoshop's* Stylise>Extrude filter over your image with the Type set to Blocks and the Depth set to Random. Then apply the Other>Maximum filter on a low setting to add squares of light to the effect and soften the detail.

18. Make it sketchy

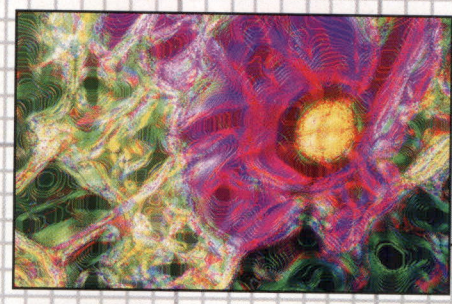
Turn a colour image into a dramatic black-and-white picture. Use the Stamp or Torn Edges filters in the Sketch sub-menu to create a high-contrast black-and-white line-drawing effect from your colour image. The filters use the foreground and background colours, so changing them results in the image becoming just two colours.

19. RGB mode

There are pros and cons to the RGB and CMYK formats. Working in RGB mode gives you access to all the filters and keeps the file size down by 25 per cent compared to a weightier CMYK file. However, if your illustration is to appear in print, you'll need to select View>Proof Colours to give you a true representation of how your illustration will look on the page.

20. Bleed and trim

If your illustration is going to be bled off the edges of the page or run over a double-page spread, make sure you plan for this when you set up the document in *Photoshop*. Take into account that you might lose some of the image in the gutter of the pages, and allow for at least a 3mm bleed – you can add trim marks to your document or grid by dragging out guides from the ruler.

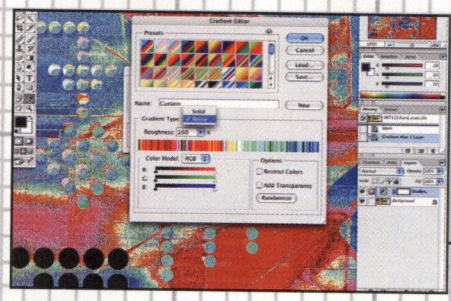


TIP 10

The Brush Type option has been set to Sparkle, with the Brush Size and Sharpness options set to maximum.

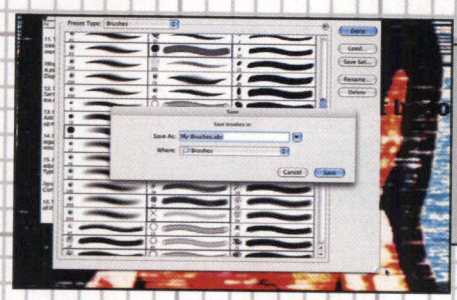
TIP 11

This shot was saved as a high-contrast greyscale .PSD file then used as the displacement map in the Displace filte



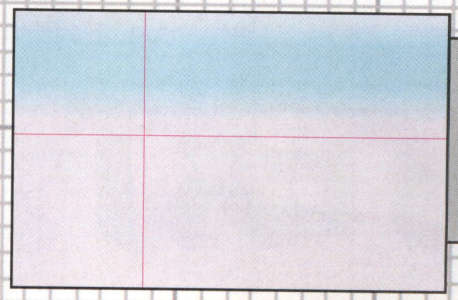
TIP 15

Completely transform the colour and even add noise to an illustration by using a Gradient Map adjustment layer



TIP 16

Taking a minute to create your own set of regularly used brushes will save you time in the long run.



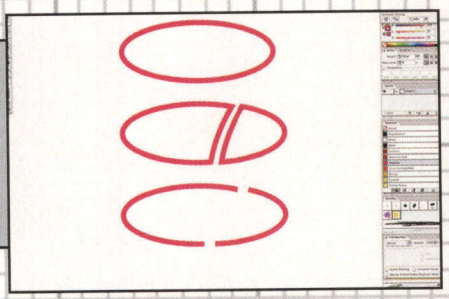
TIP 20

Select the Move tool and drag out from the box in the top-left corner of the rulers to set the trim marks.

20 VECTOR TIPS

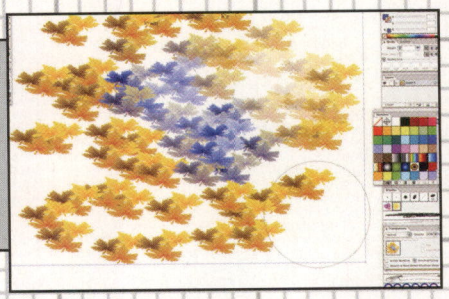
TIP 2

Illustrator CS has two methods of cutting paths: the Knife tool (middle) and the Scissor tool (bottom).



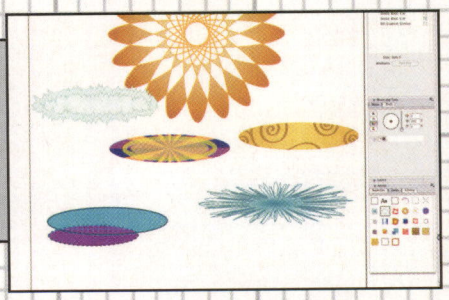
TIP 3

Illustrator's Symbol Sprayer gives you complex post-spray manipulation, enabling many creative effects.



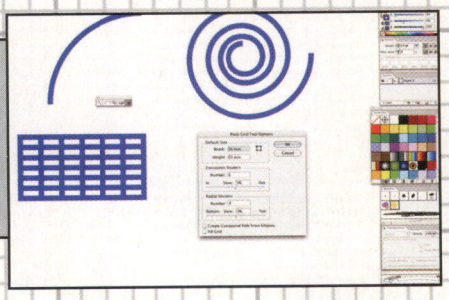
TIP 4

FreeHand MX enables you to apply different styles to simple artwork to transform them beyond recognition.



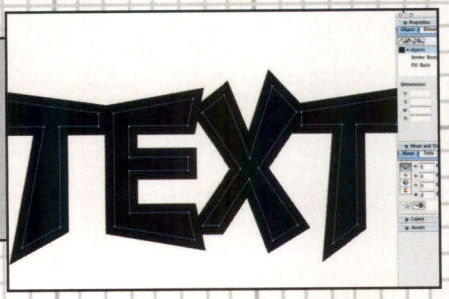
TIP 7

Create paths in *Illustrator* with the Arc tool, Spiral tool, Rectangular Grid tool and Polar Grid Tool.



TIP 10

Convert your text to outlines in order to manipulate them as objects – and ensure your client isn't missing fonts.



1. Handy guides

Snapping to existing lines and anchor points by eye can be difficult, but *Illustrator CS*'s Smart Guides (View>Smart Guides) can help. When turned on, the cursor looks for objects, page boundaries, and path intersections to snap to with handy visual feedback.

2. Cutting tools

Both *Illustrator CS* and *FreeHand MX* include tools for cutting paths, but these tools behave in different ways. *FreeHand* has a Knife tool which cuts through selected paths, but *Illustrator's* Knife tool creates closed objects from sliced paths as you can see in the image above-left. For simply cutting paths, *Illustrator* also has a Scissor tool, which must be clicked on the path, rather than dragged through it.

3. Random spray effects

It's possible to 'spray' graphics onto the page to create a dense effect of random layered images. *FreeHand* calls this a Graphic Hose and it's somewhat limited compared to *Illustrator's* fully featured Symbol Sprayer. As well as creating dense patterns for use in your illustrations, the Symbol Sprayer enables you to create complex post-spray modification for grouping, colour and transparency.

4. Ordering objects

Using the *FreeHand MX* Object panel it's quick and easy to change object properties such as stroke, fill, and effects in one simple location. In addition, the Object panel enables you to order multiple attributes. To use this feature, simply drag-and-drop attribute lists from the Object panel into the Styles panel to create or redefine styles.

5. Accurate paths

The main tool for creating accurate paths in both *Illustrator* and *FreeHand* is the Pen tool. Click from point to point to create shapes with sharp angles; click and drag to create smooth curves. *FreeHand* usefully includes a 'Rubber-Band' feature, which previews the next segment as you move the pen around.

6. Joining points

Connect two points together with the handy Join command (Object>Path>Join), which is great for completing shapes or linking two paths with a straight line. Joining two points on top of each other replaces them with a single anchor point.

7. Unusual tools

There are many other ways (besides using the Pen tool) of creating paths in *Illustrator* and *FreeHand*, such as the Pencil, Spiral and Arc tools, which appear in both applications. And while *Illustrator CS* offers some unique tools including Rectangular Grid and Polar Grid tools, and paintbrushes, *FreeHand* has a selection of calligraphic pens and a Bezigon tool.

8. Gradient fills

In addition to *FreeHand's* existing Standard, Radial, Logarithmic and Contour gradient fills (the latter enabling subtle shading of vector objects), the *MX* version of the software now offers rectangular and cone-shaped gradient fills. Gradient fills can be edited directly in the workspace using the gradient fill handles.

9. Transparency options

FreeHand and *Illustrator* both enable you to use transparency effects. In *FreeHand* you can select an item and, using the Object panel, choose Lens and Transparency from the drop-down menus. *Illustrator* makes things slightly easier with a dedicated Transparency palette, which has a wide range of transparency modes, such as Multiply and Overlay and a handy slider for adjusting the opacity of an object (or group of objects) in real time.

10. Convert text to outlines

All major vector applications enable you to convert text into outlines. This can be useful when using letterforms as the basis of a design. Once converted to paths, the type behaves just like any other drawn vector object, and you won't have any problems with missing fonts when sending artwork to clients or the printers.

11. Pen tool feedback

With *Illustrator CS*'s Pen tool you get a great deal of feedback. For example, when you hover the Pen tool over an unjoined anchor point, it offers you the option of joining the path. The tool also enables you to remove an anchor point if it's situated in the middle of a path. Once you completely master the Pen tool, *Illustrator* becomes child's play.

12. Styling your paths

Both *Illustrator* and *FreeHand* enable you to modify your paths with styles. In *FreeHand*, styles are accessed via the Styles panel, while in *Illustrator*, the equivalent is the Graphic Styles palette. Adding new styles from modified artwork in both instances is a simple matter of selecting New... from the pop-out menu in the relevant palette. These styles can then be used in future projects.

13. Bending Bézier paths

If you're new to Bézier paths, *FreeHand MX* offers a rather nifty Freeform tool which enables you to push paths to reshape them (much friendlier at first than the traditional method). *Illustrator* offers a comparable Warp tool, part of a family of extremely handy distortion tools which can modify artwork in unexpected ways – bloating, stretching and squashing objects.

14. Scribbling and stitching

Illustrator CS now has a handy new fill feature called the Scribble effect, which makes fills look like they've been coloured in with felt-tip markers. A wide range of options can make the result look like stitching or even the random scribblings of a pre-school toddler (it's also great for breaking away from that clean vector look).

15. Colour meshes

Complex graduated fills can be achieved with *Illustrator CS*'s Gradient Mesh tool. It's almost like finger painting, with pools of colour creating highlights and shadows. Although daunting at first, Gradient Meshes are simply nets of colour that can be pushed and pulled to create fantastic subtle shaded effects.

16. Making connections

FreeHand MX has a very useful auto-adjusting Connector tool, which makes diagramming in *FreeHand* quick and easy. Connector lines link objects together dynamically, so that if one of the objects is moved, the line adjusts to fit on the fly. This is great for creating flow diagrams.

17. Envelope distortions

It's possible to modify paths further with Envelope distortions. In *FreeHand*, these are accessed via Windows>Toolbars> Envelope. *FreeHand* ships with a dozen or so pre-baked envelope shapes, but *Illustrator's* offerings – Make with Warp, Make with Mesh and Make With Top Object (Object>Envelope Distort) – have greater options, more versatility and more intelligent warping.

18. Intelligent brushes

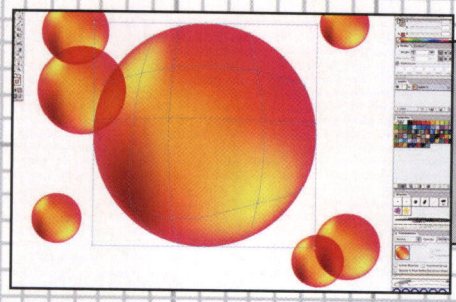
For the ultimate modification of paths, *Illustrator* offers four kinds of brushes to apply to lines: Calligraphic brushes, Art brushes, Scatter brushes and Pattern brushes, all accessed via the Brushes palette. All the brushes intelligently cope with curves and corners to produce stunning results.

19. Tiled fills

Creating custom-tiled fills in *Illustrator* is simplicity itself: just create the artwork you want as your tile, then drag it into the Swatches palette (or Edit>Define Pattern...). *FreeHand's* route has less flexibility, requiring the user to click the Add Fill button in the Object tab of the Properties panel and then paste a tile into the preview pane.

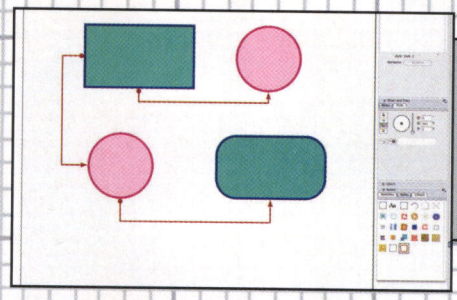
20. Path distortion tools

Illustrator and *FreeHand* enable you to distort paths in three dimensions, but they have very different approaches. In *FreeHand*, you can rotate a path in three dimensions, and it has a simple extrude facility and a handy fish eye lens, but *Illustrator* offers a comprehensive suite of 3D tools, based on Adobe Dimension software, that even enables you to map artwork onto extruded or rotated surfaces.



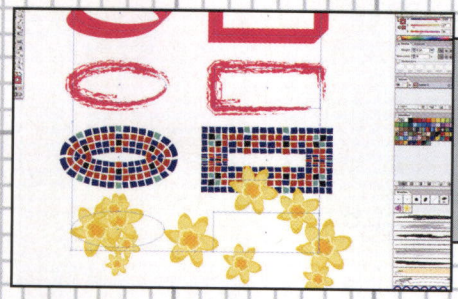
TIP 15

Using *Illustrator CS's* Gradient Mesh tool with a transparency mode of Multiply can create interesting effect



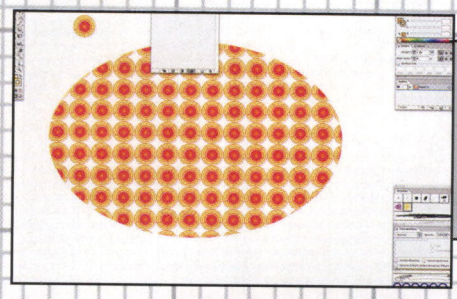
TIP 16

FreeHand MX's Connector tool make creating flow diagrams and charts quick and easy.



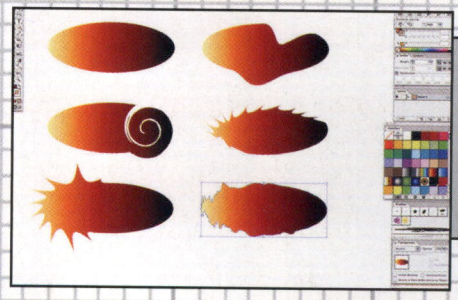
TIP 18

Illustrator CS has four types of brushes to modify paths: Calligraphy, Art, Pattern and Scatter brushes.



TIP 19

To create your own patterned fill in *Illustrator CS*, make an object and drag it into the Swatches palette.



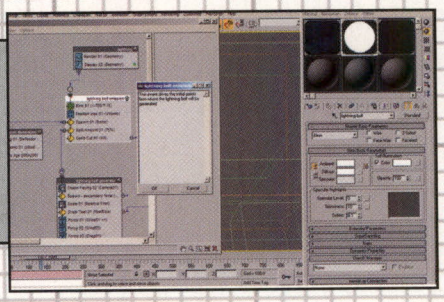
TIP 20

Illustrator CS has a wide array of path distortion tools: Warp, Twirl, Pucker, Scallop, Crystallise and Wrinkle.

20 **3D** TIPS

TIP 3

Labelling your scenes and adding comments at an early stage will save you a lot of time later on.

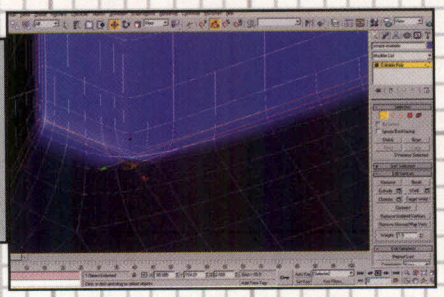


TIP 4

Keeping edge loops concise when modelling can aid smoothing and reduce 'dents' in meshes.

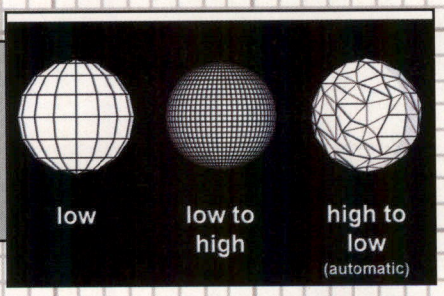
TIP 5

When polygon modelling, be careful to work in quads or tris, and only mix the two if you really need to.



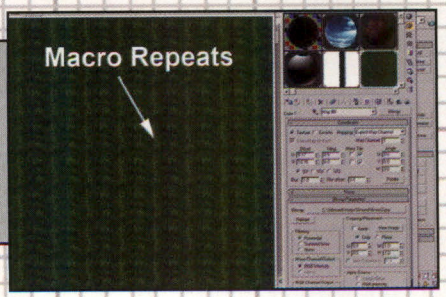
TIP 6

It's much easier to go from low-polygon models to high-polygon models than vice-versa.



TIP 12

Macro Repeats may appear when you use a seamless texture over a large area.



1. Break it down

If you're trying to create an effect/model/scene that seems like an impossible mission, break it down into its core components. Typically, an effect is an overall amalgamation of individual components — shape, motion, secondary motion, texture, lighting and so on. Try to nail each part first before progressing onto the next and the end result will be aesthetically right.

2. Filing and saving

Large scenes comprise massive amounts of assets, so be sure to file these accordingly. Have separate folders for textures, scenes, scripts and externally referenced models so they can be called upon at any time without having to search through masses of files. Also ensure you make regular incremental saves so you can revert to a previous incarnation of the scene if necessary.

3. Labels and comments

Not only should you label your scenes correctly throughout a project, you should also label everything in the scene itself so you can automatically tell what's going on should you re-visit the scene at a later stage. It's preferable to add comments to features, to refresh your (or someone else's) memory about what you did and why you did it.

4. Edge loops

When modelling an object, try to keep edge loops concise so that they flow over and around a feature as necessary, such as down the length of a car to aid smoothing and reduce any 'dents' in the mesh, and around an eye or mouth so the mesh creases correctly if animated.

5. Choose quads or tris

When polygon modelling in a 3D program, try to work either in quads or tris. A slight mixture of the two is okay in places but try not to go overboard, especially if you're refining the model later on by adding a Finishing tool such as subdividing it — this could result in creasing and pinching in the mesh.

6. Increase rather than decrease

It's easier to go from low polygon to high polygon than vice-versa. All you need to do to get from low to high is to apply your 3D product's subdivision feature to the model. However, going from a high-polygon mesh to a low one will either result in a lot of manual mesh editing or a pretty mangled cage.

7. Avoiding geometry

Don't go mad with geometry detail if it's unnecessary. You can get away with adding extra detail by crafty use of textures. Displacement mapping, while increasing the render time somewhat, adaptively refines and displaces your mesh based on the assigned texture, while Bump mapping can be used for finer detail.

8. Remove hidden layers

A lot of 3D packages enable you to output to vector format, so you can take your work straight into *Illustrator* or *Photoshop* without any loss of quality. However, some may have hidden layers of objects behind the foreground objects so remove them to keep the refresh times down in *Illustrator.*

9. Keep it clean

Vector renderering packages can result in vector images which are not all that tidy and consist of multiple un-connected shapes and lines forming one larger shape. This can mean slow update times in *Illustrator* (not so in *Photoshop* if you're just rasterising the image) so tidy them up if necessary. You may also need to clean up any excess lines outside the rendered frame, because some renderers render off the entire scene and only shade the area within the frame.

10. Composition rules

Camera positioning and animation is just as important as the character's part. Bad composition can make the audience feel uneasy when it shouldn't, and relaxed when it should be on the edge of its seat. Use basic composition rules such as the Rule of Thirds, or have a look at photography literature to understand how to properly frame a subject.

11. Rendering options

Your 3D package can simulate a wide variety of rendering styles, from watercolour to cartoon to stylised 3D. The list of effects is virtually endless. The main trick is in the material design; a nice watercolour effect, for example, can be created with a gradient designed to create watermarks and set to point in the direction of illumination.

12. Macro Repeats

If you're trying to texture a large area with a single texture map, the scene will feel small because the stretched-out texture will give this illusion. However, a heavily tiled version of this (seamless) texture may display Macro Repeats.

13. Remove Macro Repeats

To remove Macro Repeats, blend two versions of the same map with different tile settings (for example, 6x6 and 10x10) using a clamped (to reduce any blurring in the transition) procedural noise to control the mixing. The repeats will be broken up and won't be as apparent. Finally, try blending different tinted versions of the mix set-up to generate a more realistic surface.

14. Get the light right

Lighting is one of the most important aspects of CG and, unfortunately, also one of the most overlooked or hurried. Correct lighting can give the impression of mood, ambience and a character's traits. Study lighting theory in photography because this also applies to CG – pay close attention to key light positioning.

15. Light up the sky

Most 3D packages these days have the ability to simulate global illumination from the sky, but this can result in long render times. You can simulate this by using a large hemispherical array of 'standard' lights with low shadow-map settings to create a nice diffused shadow effect around the objects in the scene. It'll also render off in a fraction of the time. Bounced light and colour tinting can be simulated by careful positioning of attenuated fill lights.

16. Adding glows

Although your 3D package should be able to assign glows directly to the render (either during the initial render or as an effect after rendering), these will be 'baked' into the image and cannot be amended. They can be added in post by rendering out the image as an RPF file with material effects IDs, and a compositor can pick out and assign glows and other effects in the correct places.

17. Blurring backgrounds

If you're working on a scene with a large amount of levels and/or want to add a slight depth of field (de-) focussing effect, render off the scene in layers and then composite them all back into one image in post. You can then blur the foreground and background layers while keeping the central focal point sharp. This is also handy if one layer is wrong while the others are correct – you only need to re-render one layer as opposed to the entire image.

18. Creating canvases

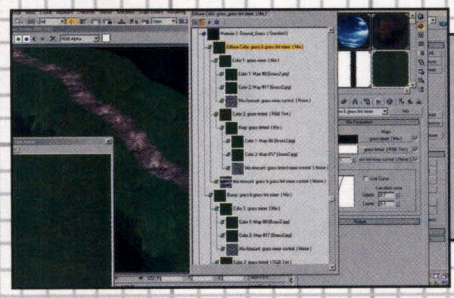
A lot of 3D packages only render out at 72dpi and you can't enter a canvas size in metric or imperial measurements into the render settings. You therefore have to enter the correct dimensions of the canvas in *Photoshop* (for example), edit the dpi of the image and note down the size of the image in pixels then drop these values into your 3D software's render settings.

19. Dirty the detail

3D renders are crisp and will stand out as being unrealistic unless they're dirtied up a bit. This can take on the form of adding different layers of noise and blurring to simulate degraded footage or images shot with a certain camera type.

20. Using actions

If you don't have access to a compositor, you can drop your matted CG images onto backplates in *Photoshop* and grade them accordingly. Simply create and edit an Action to generate the desired composite and then batch-job the entire animation sequence, ensuring you're not overwriting the original renders. **ca-p**

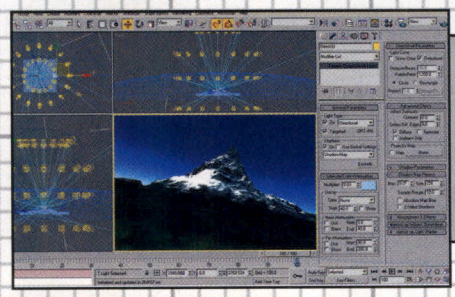


TIP 13

There is an easy way to remove Macro Repeats, involving a little bit of texturing trickery...

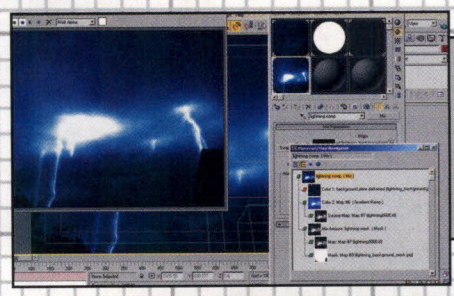
TIP 14

Be careful to get your lighting correct – it's one of the most important, yet overlooked, aspects of 3D illustration.



TIP 15

There are a few techniques you can employ to simulate global illumination without long render times.



TIP 16

Realistic glows and other effects should be added in post in a compositing application.

TIP 19

Add layers of noise and blurring to simulate images shot with different camera types.

CONTENTS

SECTION TWO: VECTOR ILLUSTRATION

Learn the secrets of creating stylish vector illustrations. We bring you tutorials, features, interviews and more to help you create stunning vector artwork. Into *Illustrator?* Look no further...

Vector illustration is constantly evolving. Thanks to both *FreeHand* and *Illustrator* bringing some wonderful tools to the illustration world, the artists who choose vector illustration as a medium have a lot more freedom to experiment and bring their ideas to life. Throughout the following section we talk to some of the best illustrators in the world, learning about their ideas, inspirations and, more importantly, techniques. From the beautiful work of Adam Pointer to the scratchy urban-themed illos of Identikal and the crisp stylish artwork of Jon Jackson, there's bound to be something here for you.

p44 _ **PROFILE: Deanne Cheuk**

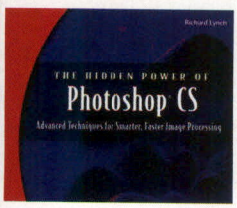
Meet Deanne Cheuk, an Australian illustrator working in New York with a client list including David Carson Design. She's also the woman behind the world's smallest graphics magazine.

p52 _ **PROFILE: Adam Pointer**

Adam Pointer became a freelance illustrator straight from college and has fashioned a successful career, with a client list including EMI and *Grafik* magazine. We meet him on page 52.

p62 _ **TUTORIAL: The Boy Fitz Hammond**

One of the rising stars of the UK illustration scene, The Boy Fitz Hammond has teamed up with us to bring you this exclusive tutorial on how to create fantastic character-based illustrations in *Illustrator.*



p72 _ **REGULAR: Subscribe and save!**

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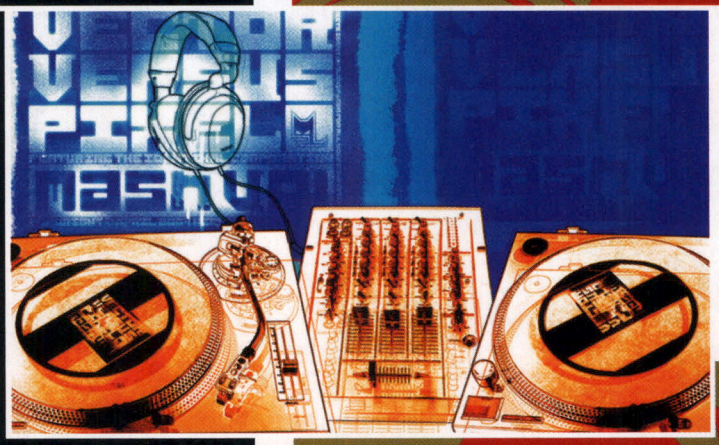


p46 _

TUTORIAL: Vector versus pixel

Illustration duo Adam and Nick Hayes of Identikal show you how to create the fantastic illustration to the left. You'll find out how to use *Illustrator* with *Photoshop* to create a stunning mixture of vector and pixel art. Turn to page 46!

p56 _

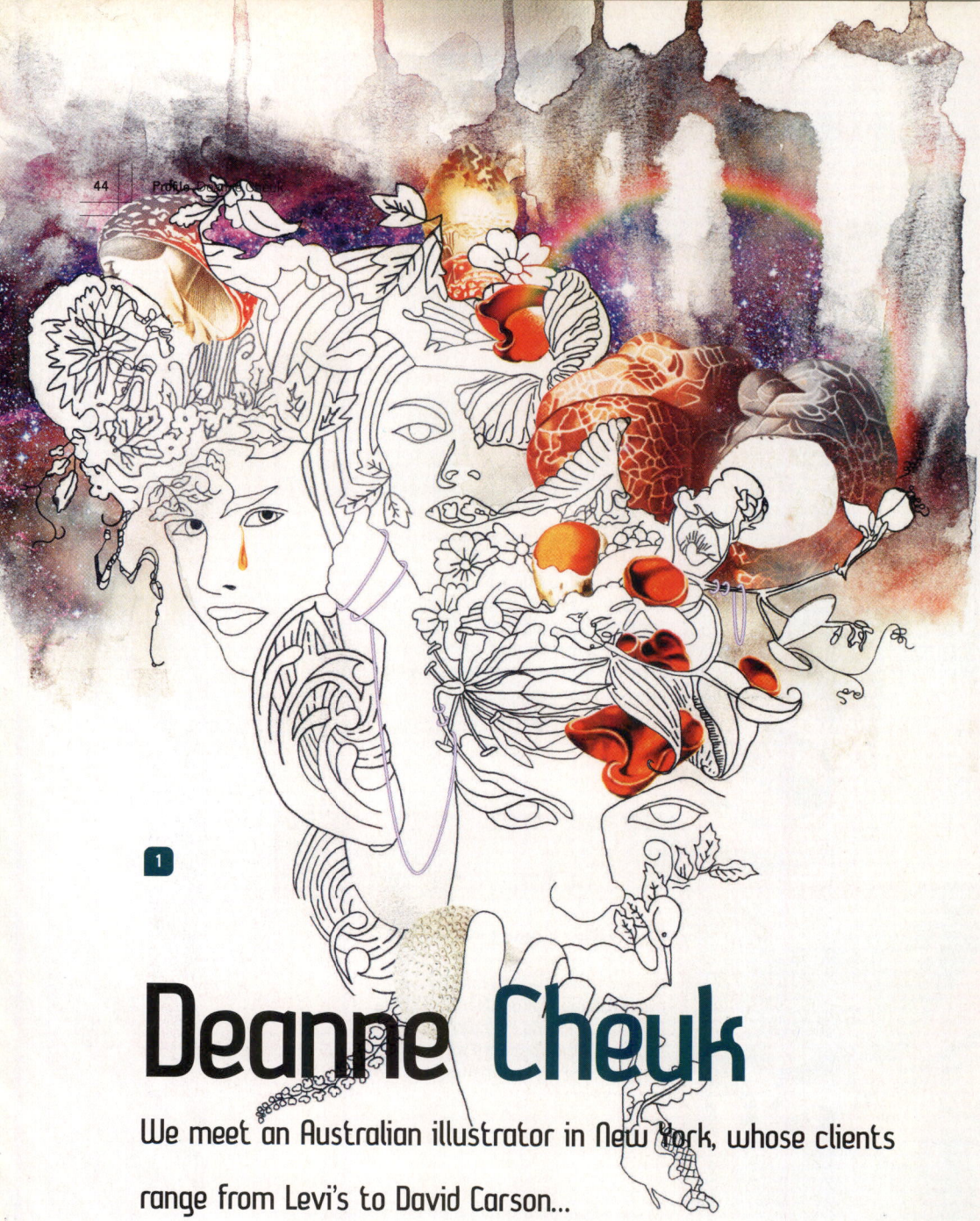
FEATURE: Going freelance

Want to make the leap into the world of freelance illustration? Not sure of the financial risks and the heavy workload? Look no further, because we get advice from those who've been there and are very much doing it!

p66 _

TUTORIAL: Vectors from photos

Jon Jackson of LaGraphica.com fame shares his expertise with us for the first time. Learn the secrets of creating crisp, stylish vector illustrations from your digital photos. These are techniques you don't want to miss!



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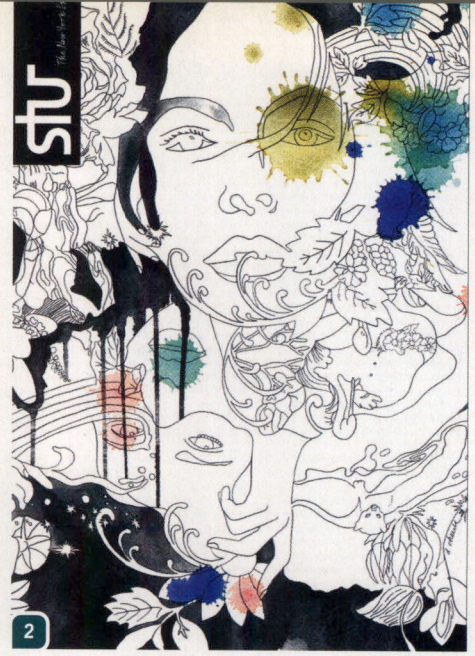

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Deanne Cheuk

We meet an Australian illustrator in New York, whose clients range from Levi's to David Carson...

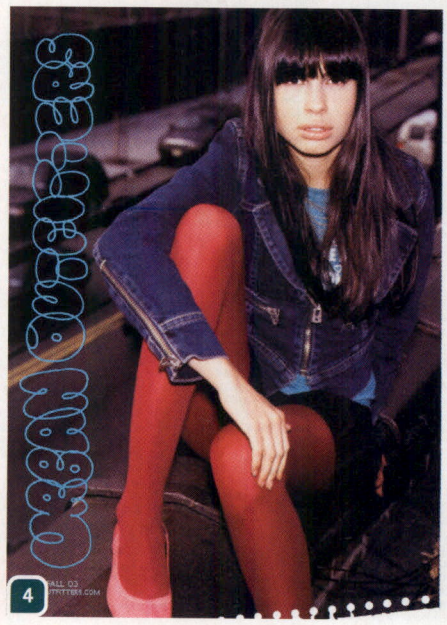
Designer and illustrator Deanne Chuck works alone in her New York apartment, unaware of whether it's day or night. This is partly due to the fact that she works in silence with the curtains closed, and also because she's a self-confessed workaholic who is "always inspired." She has no favourite designers, and her list of influences includes only one entry: old books. This is because she's too busy tending to the ideas that scramble for her attention to be influenced by anyone else. She is, to use her word for it, "insatiable."

Originally from Perth, Australia, Deanne moved to New York in 2000. "I went to NY on holiday and fell in love with it. So I booked a plane ticket and that was it." Once in New York, she worked as David Carson's assistant for two years. "Through working with David, I learned to like my own work – to realise I was good at what I do. I learned to appreciate my own ideas."

Four years since upping sticks with a one-way ticket, Deanne is now Art Director on *Tokion* magazine ([w] www.tokion.com) – a hip US glossy covering music, art and fashion – and on Urban Outfitters' catalogues ([w] www.urbn.com), which reach an audience of 12 million each year. Her clients also include Stussy, 2K Tshirts, Tsubi and David Carson Design, and a clothing line called Liness ([w] www.Liness.net). Levi's is a regular client, too – "I did graphic T-shirts for Levi's Japan, and they asked me to design my own jeans and jacket, plus a shirt called 'Deanne Cheuk X Levi's Strauss'."

Then there's the personal work. Deanne has produced ground-breaking design magazines that have gained her attention all over the world – namely *Mu*, from 1996-1999, which turned into *Neomu* in 2000. "I'm proud of Mu, because I started it from nothing, with no money. I did five issues myself and distributed it around the world."

In case you haven't had the pleasure of visiting [w] www.neomu.com, *Neomu* is the smallest magazine in the world. It's a 11x11cm, 128-page zine, published three times a year and sold at specialist bookstores. There are no words and no ads; nothing to mar the



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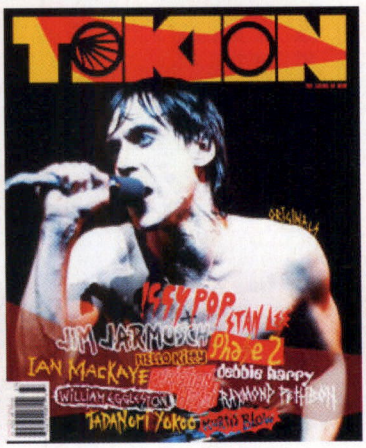

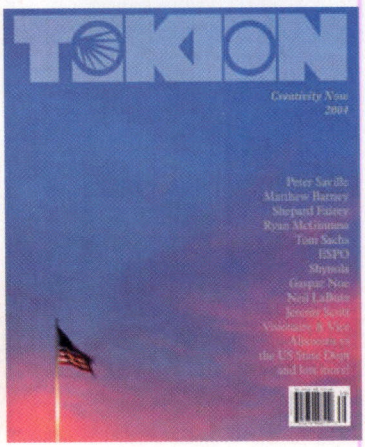

6

collection of cutting-edge graphics. It's been called a 'must-read' for galleries, publishers or agents after the Next Big Thing in art, design, photography and illustration. And because Deanne is opposed to the profit-led nature of design and publishing, the price of this mag is £1 — or one dollar, one euro and so on.

Overflowing with ideas

"I've always pursued my own projects on top of commercial work," she says. "I can't explain the drive, but it's insatiable. I have to be working on something new. I think it comes from having too many ideas and needing to find ways to express them."

Deanne uses *QuarkXPress*, *Photoshop* and *Illustrator* for her digital artwork. "I start with pencil on paper, then I trace the sketch onto watercolour paper and use watercolour and inks, then I scan that in, retouch and manipulate it in *Photoshop*, adding other elements to make a collage. My style is laborious and many-layered. It keeps on changing — which is why my book isn't done yet..."

The book she's referring to is a collection of her illustrations, to be co-published this year by herself and Phunk in Singapore. It's just one of many projects she has on the go, currently being squeezed in beside a two-week-long photoshoot at Andy Warhol's house in Montauk — one of the high points of her career. "It's for an Urban Outfitters' catalogue. It's a great job, as I get to choose locations, models and photographers."

Right now, Deanne is also working on oil paintings for her first solo show in August, in Philadelphia; boards for Burton Snowboards; a book cover for Random House, and a mural for a store in Vancouver. "I love my work and wouldn't want to change a thing," she concludes. "All I want is to finish the projects I have at the moment. It's hard to think past the next few weeks when there's so much to finish." ca-p

7

Contact Deanne Cheuk at **[e]** neomuworld@aol.com, or head to **[w]** www.neomu.com to find out more and view the world's smallest graphics magazine.

1. This is one of two illustrations called Mushroom Girls. Deanne produced them for the Japanese clothing company Abahouse ([w] www.abahouse.co.jp) in 2003.
2. Deanne illustrated and art-directed this cover of *STU* ([w] www.channelstu.net), an Australian fashion magazine. Magazines are where Deanne started her career, and over the last ten years she's art-directed 13 in total – including two self-published titles.
3. This is an editorial illustration called Spa La La, produced this year for the pages of *Flaunt* magazine ([w] www.flaunt.com). *Flaunt* is produced in LA, and is a trend-setting monthly that covers art, fashion, architecture, design and music.
4. Deanne has been art-directing catalogues for the international clothing brand Urban Outfitters for the past year. The 60-page brochures are published bi-monthly and sent to two million people at a time.
5. In April 2002, Deanne created a massive wall-mural illustration called We Are Here Wishing for the Japanese fashion store Chimera Luxe ([w] www.chimeraluxe.com). This commission took a grand total of four months to complete.
6. Deanne art-directs *Tokion* magazine, and it's a mix of organic, hand-drawn elements, scripty fonts and bright colour. "It shows that magazine design doesn't have to be formatted to a grid. The design is never content-driven – I just do as I please!"
7. This is *Neomu* magazine, an international graphics zine of inspiration. Deanne creates this non-profit mini-mag (the smallest magazine in the world) entirely by herself.

PHONO
LINE
TRIM
MIC 1
MIC 2
MIC 3
MIN
MAX
OVER LOAD
OFF
ON
pitch adj.

Mixing vectors and pixels

Two heavyweight image formats collide in this exiting illustration style...

Good preparation is vital to any illustration project, as is having an interesting subject matter. In this tutorial, we guide you through these important first steps, using a digital camera and an urban music theme. We then show you the best techniques that *Illustrator* (vector) and *Photoshop* (pixel) packages have to offer, along with some handy tips.

First, we demonstrate that *Illustrator* is best for creating the structure of your image, forming shapes, typographic hierarchy and, finally, the composition. Then we show you that *Photoshop* is perfect for adding finishing touches, using imported 'live' texture, and clever usage of layers and layer effects. We end by using this package to finalise and create an original image, successfully uniting these two very different illustration formats.

Expertise provided by Adam Hayes at The Identikal Corporation. Visit **[w]** www.identikal.com or **[w]** www.identikalshop.com to see more of the company's work. **[t]** +44 (0) 207 263 2129 or **[e]** info@identikal.com.

The final .PSD illustration can be found on the cover CD in the Software\Tutorials\Tutorial files\Vectors vs pixels folder.

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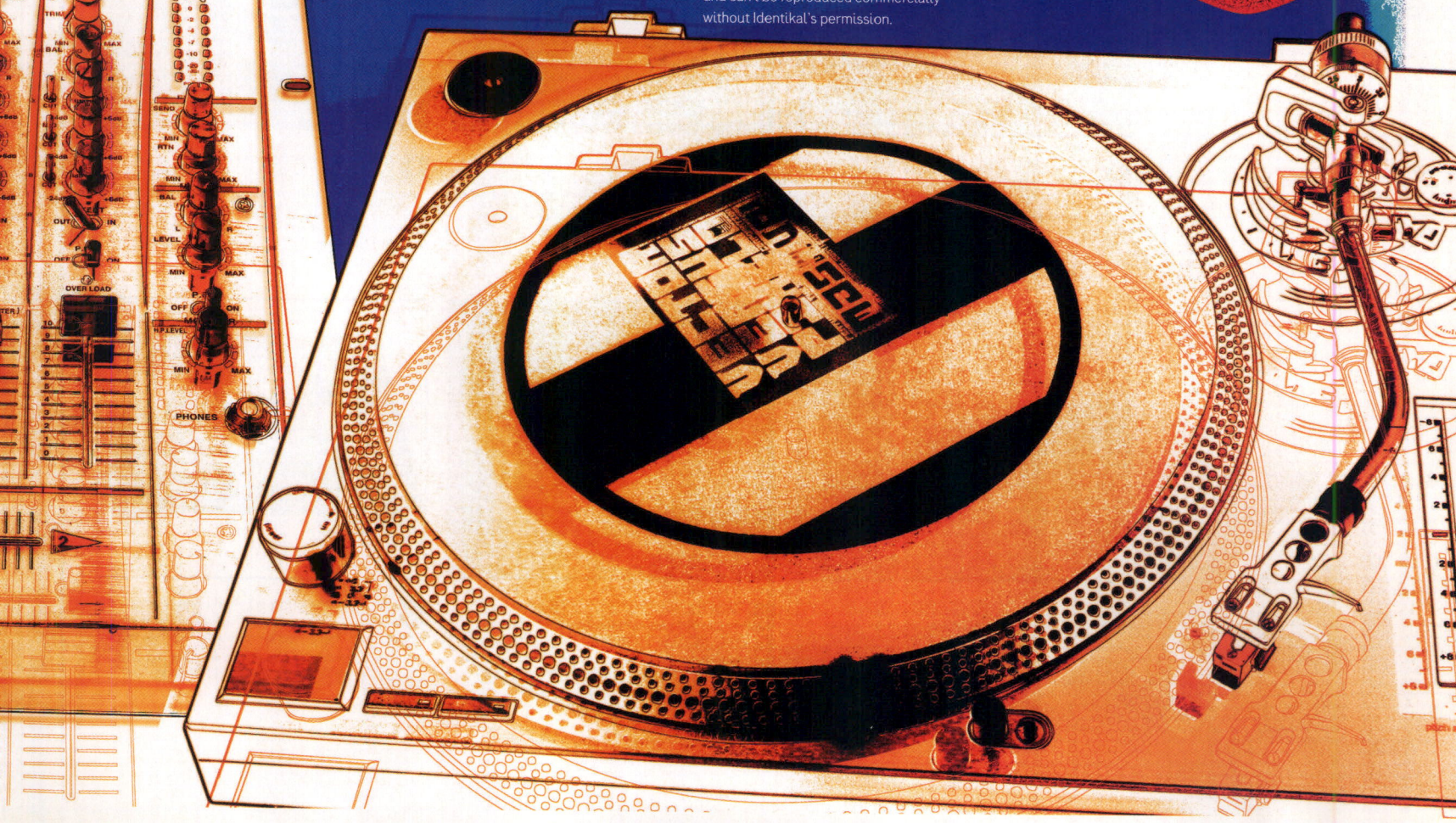
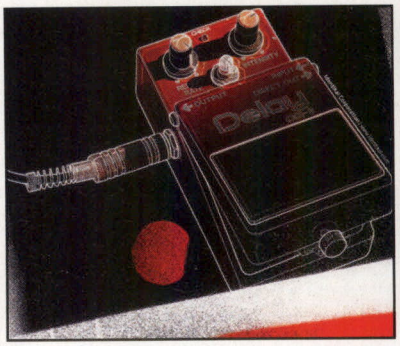


Part 1: Preparation

Here's some important advice on image set-up, a vital stage of image-making.

RGB vs CMYK

Use these colour formats to their strengths. The CMYK format is recommended when you want to edit the colour of an image – if you find that the image is too blue, simply take out the cyan using the Channel Mixer. The RGB format is ideal for enriching an image – if the image looks too bland, you can simply use RGB levels to inject more colour into it.

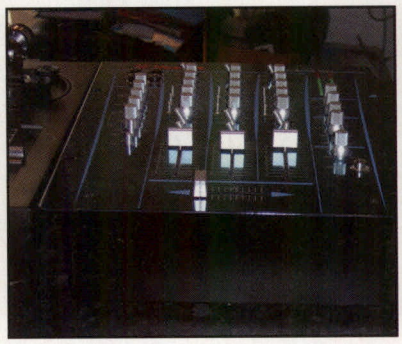


1 First, decide what your theme is – this is important for any image. We've decided to create an image with a musical theme, similar to an illustration we produced for Q magazine recently. We like our images to have meaning – illustrations that are based on special 3D filters and over-the-top details are now quite dated.

2 Music is a great theme to start with, so we're basing our image on a poster/flyer promoting a Vector vs Pixel music Mash Up! This means either obtaining images of DJ decks, a mixer and headphones, or creating them ourselves. We believe that all good image-makers use their own images at all times, so the latter option is necessary.

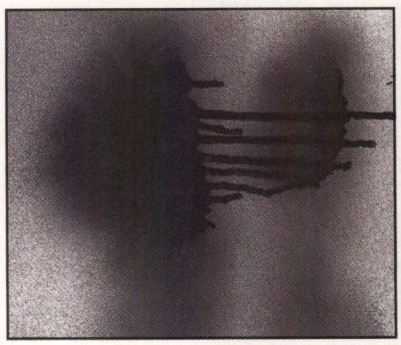
3 First, choose your camera type: digital or traditional. A modern illustrator always opts for speed, so a good digital camera is a vital tool of the trade. Here, we use a Sony DSC-P10 5.0 megapixel to get quick, decent-sized images.

4 Preparation is vital when taking your shots. Make sure the lighting and positioning of your objects are perfect. Also, use a tripod, because blurred hand-held images aren't too good for creating the final details in this illustration.

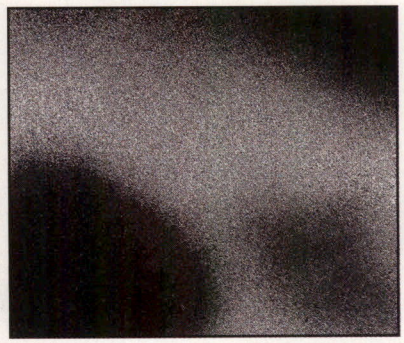


5 Now take your photographs. Try different angles and get as many shots as possible – a good variety of shots will help you to create a more interesting composition for your image.

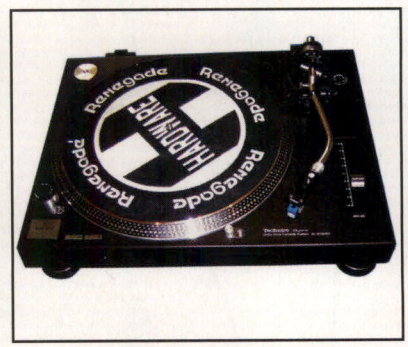
6 Select your best photos. We've selected shots taken from the perspective of the DJ, because we want some sort of visual connection with both music and DJing. Now import your chosen images into *Photoshop*, clean them up and save them, ready for *Illustrator*.



7 Buy a spray can from your local hardware store. We recommend using car spraypaint because it gives a better texture. Spray as wildly as possible onto a piece of blank white paper (it has to be as clear as possible for scanning).



8 Once the paint is dry, lay the sheet onto a regular flatbed scanner. Scan at the highest resolution possible, in black-and-white. Import the scan into *Photoshop* and correct the levels. Using high contrast will sharpen the scan – a good tip for avoiding expensive drum scans. Save the texture.



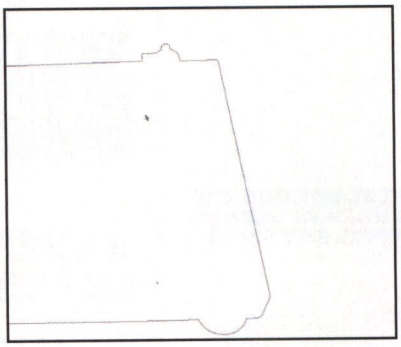
9 Import all the photographed objects into *Illustrator*. Position them into areas of the pasteboard where they won't overlap. Doing this helps you avoid problems when drawing over the objects, which is what you need to do next.

Part 2: Drawing your image in Illustrator

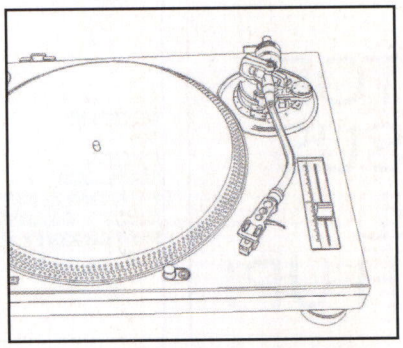
Illustrator is great for creating images and perfecting composition...

'Live' texture library

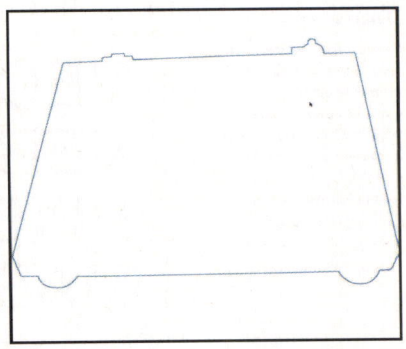
Metal effects and sketching filters, no matter how well you use them, can always be spotted. The best illustrators in the world produce their own effects by simply producing 'live' textures. This is done by using spraycans, photos or scanned-in objects. Create a library of this sort of stuff, and stop thinking that your computer can do everything for you.



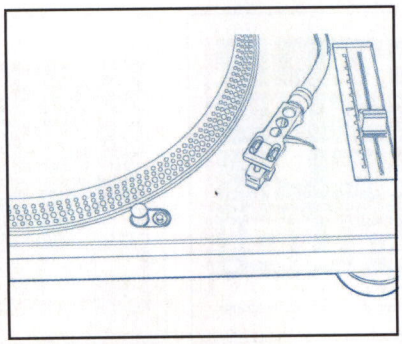
1 Start by drawing the outline of the deck. Continue your drawing until you reach the point at which you started, then complete the line to create a box. Avoid any inner details. You only need to draw one deck for this illustration, because you can duplicate the final image later to make it look like a DJ set-up.



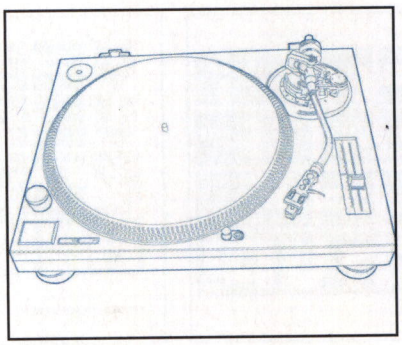
2 Now you can begin with the most difficult part of this task: drawing the inner details. Anything within the outer line must be drawn to the highest quality. Make sure that you have no floating lines – all lines should be drawn and joined together to form a box.



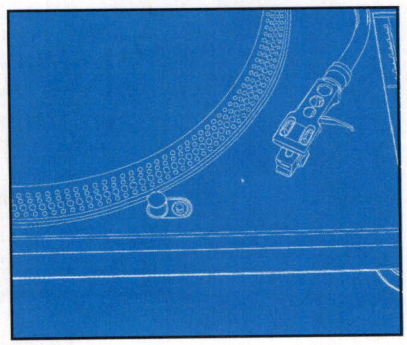
3 Once you've completed the two previous steps, select the outer line and make it 1pt, or as thick as you like. Make sure that the colour you choose for the line is something you'd like to appear in your final illustration.



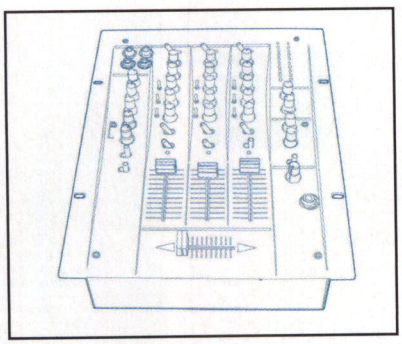
4 Select the inner lines and make them 0.25pt. Use the exact colour used for the outer line and remember to fill the shapes with nothing.



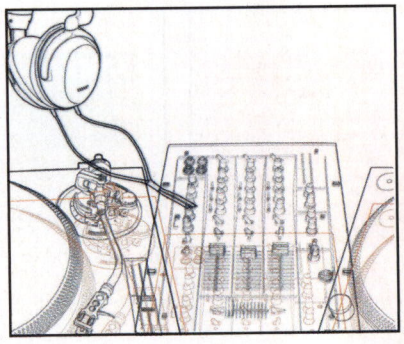
5 Select all the paths drawn and do a final check to make sure you have no fills. Group the whole object. You'll now be able to grab this object and move it around.



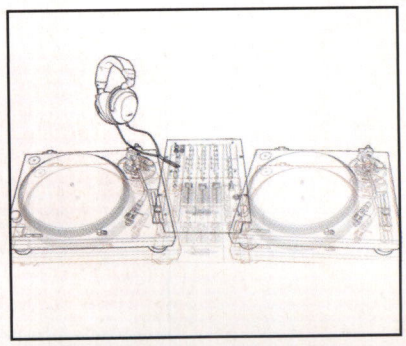
6 This technique will give a blueprint 'professional' feel to your illustrations. It's known as the 'thick and thin line' technique, and is used by architects and product designers.



7 Repeat steps 1 to 5 above for all the other objects you want to use. Here, we've applied the technique to a DJ mixer. The overall image looks like a technical drawing.



8 Once you've drawn all the objects you want to include in your image, you need to sort out a good composition. Be playful and work with hierarchy and creative positioning of your objects.

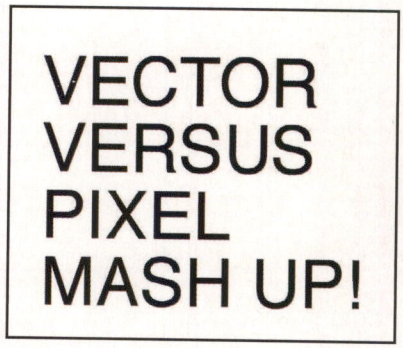


9 Duplicate the line drawings and move them around to give the feel of sound vibrating. This particular composition was created to look like a mixing set-up. At this stage, you should have completed all the framework and positioning of your illustration.

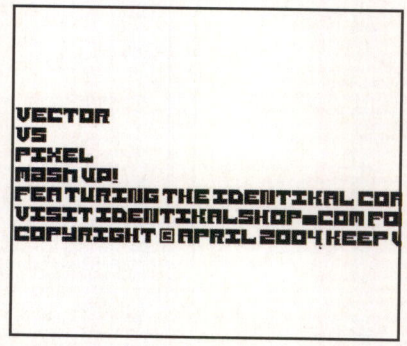
Drawing your image in Illustrator continued...

Display fonts

Using the right font for the right image, and treating the type correctly, is very important. For example, Helvetica is great for body copy, but tired and boring for display. If you need inspiration or are looking for new styles, visit **[w]** www.identikalshop.com for a vast array of samples.



10 Typography is often overlooked by illustrators, but you don't have to make the same mistake. Type is something that speaks to the viewer, and gives a final all-important touch to any image. Our illustration will mimic a type of flyer/poster, so Helvetica won't do here.



11 The wording needs the right type of font – a display font. This is where your trusty Helvetica needs to be dismissed, and something new and inspiring introduced. We've selected the KOWBOY typeface – more fonts like this are obtainable from **[w]** www.identikalshop.com.

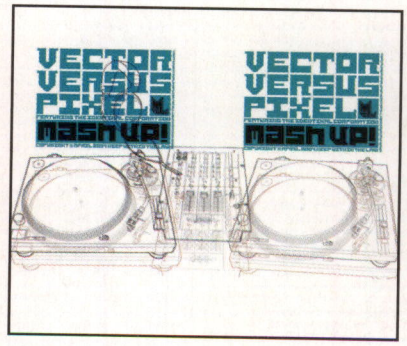
12 The buck doesn't stop at simply typing out a display font. You need to examine your words, and how they work with the typeface. Start by placing the font into a block and adding shapes.

13 An important part of typography and layout is hierarchy. Which words do you want to stand out the most? A good tip is to use negative type blocks for different sections of the wording.

14 Once you're happy with the way the wording reads, and how the typeface is working, you need to think about the smaller details. Flipping and reducing small text adds scale and interest.

15 The final touch to this graphic block is to add a logo. This gives dynamism, and the shapes break up the heaviness of this particular font. The final step before adding colour is to make sure everything fits and is lined up correctly.

16 Colour the text and turn everything into outlines. Group the whole typographic structure so you can then place and move the object around easily.



17 Move the typographic object around the composition of your illustration – place it in the centre, duplicate it, do whatever you feel enhances the overall visual. We decided to echo the 'double' decks by duplicating the type on both sides of the image. The structure of your image is now complete.

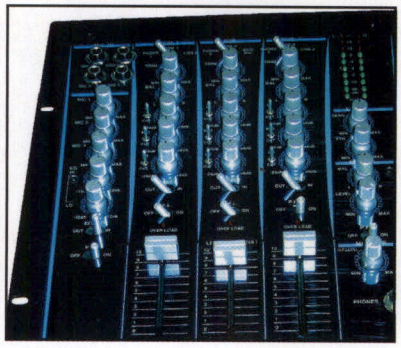
18 Before you import your *Illustrator* image into *Photoshop*, you need to do a few important edits in *Photoshop*. Start by using the Clone tool to take out any product logos in the photos – this is done to avoid any legal issues later on.

Part 3: Photoshop finishing

Photoshop is great for finishing images and adding texture. Here's how to finalise your illustration.

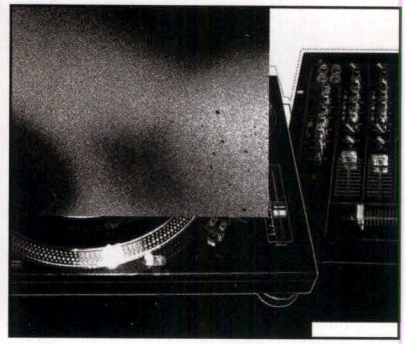
Drawing peripherals

Using a keyboard and mouse is simply not good enough if you want to cut it as a professional illustrator. Your skills as an artist will be improved greatly when using a Wacom tablet. It's a small investment that makes a big difference.

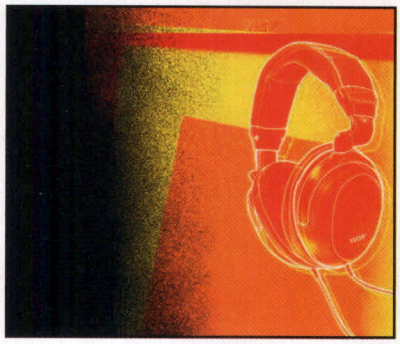


1 Finish your image by colour correcting and using a generous high level of brightness and contrast. Now turn the whole *Photoshop* document into CMYK format. Doing this will give you greater control over colour, and will also form the final look of the image.

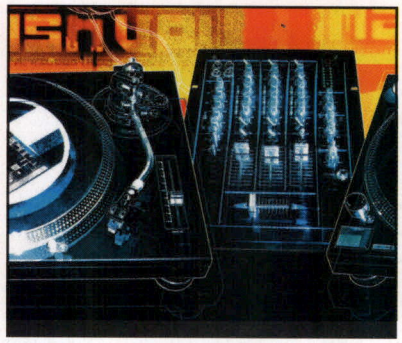
2 Import your vector illustration. You can do this either by importing it directly from the File menu, or quickly, by simply pasting the whole image from your *Illustrator* window into your *Photoshop* window.



3 Import the spraycan textures you created in the first part of this tutorial. Give them a quick check – any distortions should be cloned out. Note that the spraycan layers must be above the recently imported vector illustration.

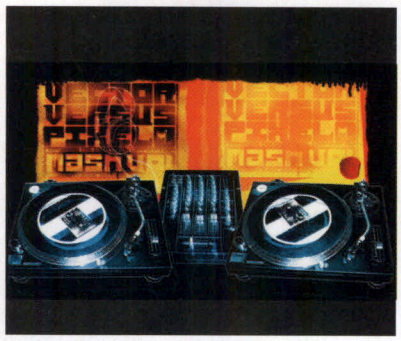


4 Turn your spraycan textures to Multiply, and place them around the edges of the image. When you multiply a layer, it simply takes away the opacity of the image, resulting in the underlying layer appearing textured.

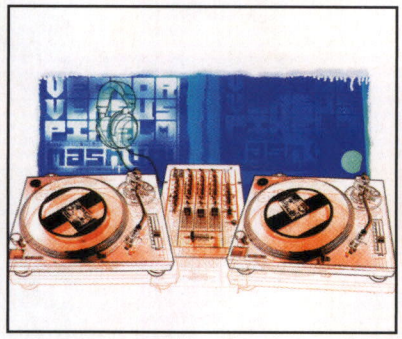


5 Duplicate the decks, mixer and headphone layers and select them as Overlay. These layers can now be moved 'off centre'. This type of effect is a simple way of illustrating vibration, which will enhance the strong music theme.

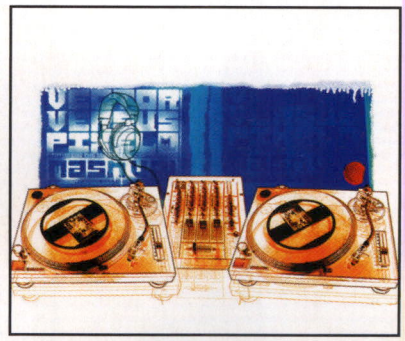
6 Distort the typography by fusing the original vector shapes together with the spraycan textures. This can be done by duplicating the type layer, and then applying a Gaussian blur. This gives the appearance that the type has been sprayed onto the image as stencil.



7 Zoom in on the details of your image and check for any blemishes and mistakes. Take them out by deleting the impurities, or by using the Clone tool. Once you're happy with what you see, you can flatten your illustration.



8 Make sure your image is in RGB format. Now invert (Ctrl/Cmnd+I). This gives your image a complete twist. Turn your image to CMYK, and colour correct it to give impact and final weight to your illustration.



9 Congratulations! You have now completed your image. Fusing vector and pixel together is such an interesting and exciting way to create imagery, and all these tips and techniques will help you to develop your own unique style. ca>p

1

2

Adam Pointer

"I enjoy not knowing what work I'm going to get asked to do next or where my next pay cheque is coming from..."

Adam Pointer on the joys of flying solo...

Just three years after his graduation, Adam Pointer's beautifully accomplished visuals are bringing style to EMI record sleeves and the pages of glossy magazines such as *Arena* and *Grafik*, causing raised eyebrows in all the right places.

Although he can count clients such as Diesel, MTV and *Graphics International* among his fans, Adam maintains a philosophical outlook: "I try to make my work as emotive as possible and express as much of myself in it as I can..."

In common with a growing number of designers and illustrators, Adam Pointer decided to go it alone from the outset. Graduating from a graphics course at Bucks University in 2001, he was a working illustrator by the following spring. "It felt like a natural step to go out on my own," he says. "I knew I was good enough and had a real desire to do things my own way." Sure enough, after a period of hauling his portfolio around London, perseverance as a freelance designer started to pay off.

The first break came later in 2002 when *Graphics International* approached Adam to do a cover image. "I had been profiled in the magazine a few months before – the theme for the issue was fashion, and

Main image, far left. Hum of the City was produced for the book *Romantik*, published by Die Gestalten Verlag.
1 & 2. Not being a fan of house music, Adam found this brief a challenge: "I was just trying to bring something different to the Hed Kandi collection. On one level the artwork is as sugar coated as the records themselves and yet it also has a darker side – with cigarettes and a bottle of vodka."
3. *Grafik* magazine regularly calls on Adam's interpretive skills, in this case it was to illustrate a feature called New World Order.

1

2

1. Adam produced this portrait of the young Michael Jackson for *lab* magazine in 2002.
2. This piece was designed for the Cassandra fax project, through which [w] www.mashica.com explored the relationship between truth and electronic communication.
3. Adam created this Jim Morrison image to accompany a feature in *Graphics International*.
4 & 5. This piece for EMI promoted its 'on release' singles. "I focused on creating either side of the poster and cropped into them to make alternative compositions and elements that could transfer to the cover spread," says Adam.
6. From the launch issue of renamed magazine *Grafik*, this image accompanied an article on six-colour printing.

they just let me loose on it. They became my first regular client after that."

Adam had first come to public attention when postcards he had printed and distributed through pubs and clubs got picked up by the late-night art-appreciation society. Adam laughs, "I had people ringing my mobile at 3.00 in the morning and telling me how beautiful they thought my work was..."

Colour techniques

Adam's work radiates a love of his craft and a great understanding of colour: "The first thing I do on the computer is select a set of colours. Colour is a really important part of my work."

Settling down to his G4, Adam begins the process of translating his sketched ideas and notes into ones and zeros. "*FreeHand* enables me to do pretty much anything that I think of," he explains. "I never really find myself limited by the software so it's a fluid process."

This is how it should be: the software being transparent, enabling the artist to breathe. "The computer is just a tool," says Adam, "if you can't draw or don't have any ideas, you're nowhere." Luckily, he scores high on both counts, producing images with feeling and depth. Even so, he feels his style is still evolving: "I feel like I'm at the beginning of something, that I haven't even started yet."

Colour coding

For Adam, deciding on a colour palette has top priority...

One of the first things you notice about Adam's work is his incredibly subtle use of colour. And sure enough, this is no accident, because colour plays a crucial part in Adam's creative process. "I have a fascination with colour," he says. "I'm always thinking about new combinations and ways in which I can use colour to bring life to my work."

Adam often gets stuck into his colours even before he's laid down a single brush stroke, "I pretty much always choose my palette and work out what colours to use before I start." This may seem strange, but it gives him the freedom to experiment with the colour itself, before composition has become a constraint.

Though this is his preferred way of working, if the form comes first, Adam adopts a comic book workflow: "I begin by working in black and white, then I move on to colouring in images."

This measured approach gives Adam the chance to really get to grips with his subject, rather than battle with it. His ambition for each piece is the same though: "I try to inject all my work with beauty, depth, craft and a sense of intrigue."

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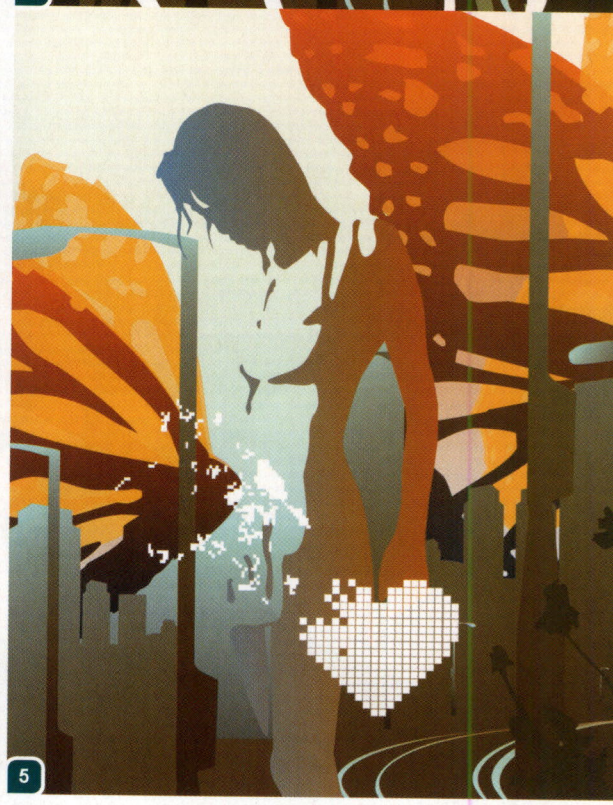


5

From EMI to MTV, Adam's work has found an appreciative, paying audience: "Working for big clients such as Diesel and MTV would be a career high point, but to be honest I enjoy working on smaller, more intimate projects just as much..."

One job that really struck a chord with Adam appeared with a story in *Graphics International*. "The image accompanied an article by John Densmore, the former Doors drummer," explains Adam. "He refused to license a Doors track for use in an Apple advert, honouring the late Morrison's feelings on using songs in ads." Perhaps revealing a rebellious streak, Adam took the story to heart: "It was one of those briefs I just connected with and I think I finished it on the same day." Mr Morrison would doubtless approve.

6

Art of the matter

There's certainly a fine art sensibility to Adam's work, but he sees the distinction as irrelevant: "I think there's a wave of people who defy the labels of illustrators, graphic artists, designers. None of these terms seems to provide an adequate description of what they do." When it comes to pinning down just what makes his own work feel contemporary, Adam takes a step back. "It's impossible to put your finger on it," he states. "If you always push to do something new, I think you're going to find it hard not to be contemporary."

"There's no golden path to success or rules to follow," he continues. "You've just got to try and make things happen." The most important ingredient is feeling: "Your work has to look as though you love what you do otherwise you're just faking it." ca-p

For more information about Adam Pointer, visit his Website at **[w]** www.adampointer.com. He can be contacted at **[e]** adampointer@yahoo.co.uk or **[t]** +44 (0)774 068 4018.

CFA
CREATIVE FREE ASSOCIATION

Illustration by Kelly Boulton [w] www.other.com.au

Going freelance

Becoming a freelance illustrator is fraught with frustration and full of hard work. So why do so many designers love it?

The time has come. You've spent years creating and perfecting an illustration style. You've studied famous artists and experimented with countless techniques. You've done horribly low-paying commissions for very little money, and loved every minute. Now you're ready to make the break and become a freelance illustrator yourself. Is the world ready... and more to the point, are you?

Whether you're just about to leave college with an eye on a future career as an illustrator, or an enthusiastic amateur looking to make some extra dosh, going freelance is a tempting option. It's also rather daunting; after all, >

"You don't decide to go freelance – freelance chooses you." Jon Burgerman

it's entirely down to you now. Fortunately, many other artists have been there before, and are making a good living doing what they love the best.

Breakthrough moments

Derek Lea made the breakthrough entering a digital art contest in a newspaper. Although he didn't win, his work was noticed by the section editor, and he was soon commissioned to do regular illustrations. "It was through those commissions that I was able to build a portfolio of work I would use to show potential clients," he explains.

For Jon Burgerman, it was more a case of freelance or bust. "You don't decide to go freelance – freelance chooses you," he says. "I'd been doing odds and ends while at university and continued when I left. Slowly but surely the work began to snowball and I couldn't manage my part-time design job and the freelance stuff. So I made the leap. It just seemed the right thing to do... and I couldn't stomach the early mornings any longer."

Jason Cook, aka Jacey, aka JC, was in the classic position of being bored with his full-time job when he made the jump. "This was around 1997... I decided to test the water with a career in freelancing. Though I was freelancing on the side while having a full time job... just in case."

Of course, going freelance isn't simply a case of waking up one day and deciding to do it. There is – or should be – a lot of planning and preparation involved, as well as a dollop of luck.

"Your style and portfolio can play a major role in any commissions coming," explains JC. "Your style

MR TEN PER CENT

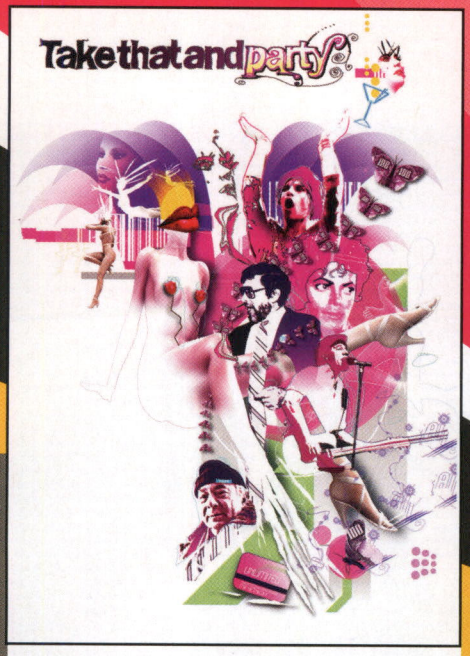
Are agents invaluable or intolerable?

One of the more difficult questions to answer as a freelancer – both when you're just starting out and later on when you're established – is whether or not to use the services of an agent. Unfortunately there's no simple answer that suits everyone.

"I had a horrible experience with a Canadian agent that ended in me retaining the services of a lawyer," says Derek Lea. "Don't get me wrong, a good agent can really be helpful. But try to find someone who is flexible and easy to work with."

Jon Burgerman agrees. "All agents are different, it'd be wrong to tar them all with the same brush," he says. "Some people don't like working with agents anyway – it's really down to the individual and the personal agreement they strike up with the agent in question. If they do a lot of the leg work for you and bring in good clients that's a good thing, but you are compromising your total freelancing freedom."

Of course, there's also the financial side of an agency to consider, and fees can sometimes be considerable. "Be aware that a good agent takes 30 per cent of the gross as a commission on all jobs," explains Derek. "They pay a proportion of promotional costs, but I always found the commission a little hard to swallow."



might not be appropriate at a certain time, or there may be no call for it. Also consider market trends and the state of the economy. Look what happened when the dotcom bubble burst, for instance – 3D and *Photoshop* type illos took a bit of a beating."

Even assuming your style is in demand, and unless you're immensely lucky, it's likely to be a while before you get your first paying commission. "Getting work can take time, time which you're not getting paid for," explains Jon Burgerman simply. "Having a few jobs under your belt can't hurt."

Derek Lea is more pessimistic: "Prepare yourself financially and emotionally for the worst. At the beginning there can be long periods of absolutely no income – you'll need faith in yourself and you must believe in your work. Not every agent and art director will like it."

And sometimes, nor will you. Not everyone, he says, is cut out for freelancing. "Get ready to work all the time. If you aren't working, you'll be worried that you're not working. You must love what you do, have initiative, and be able to focus. Going freelance is not for anyone lazy."

In short, going freelance is not a decision to be taken lightly. On the other hand, the creative and personal freedom it allows can far outweigh the initial gnashing of teeth and lean months. In some ways, deciding to make the break can be the toughest part of all.

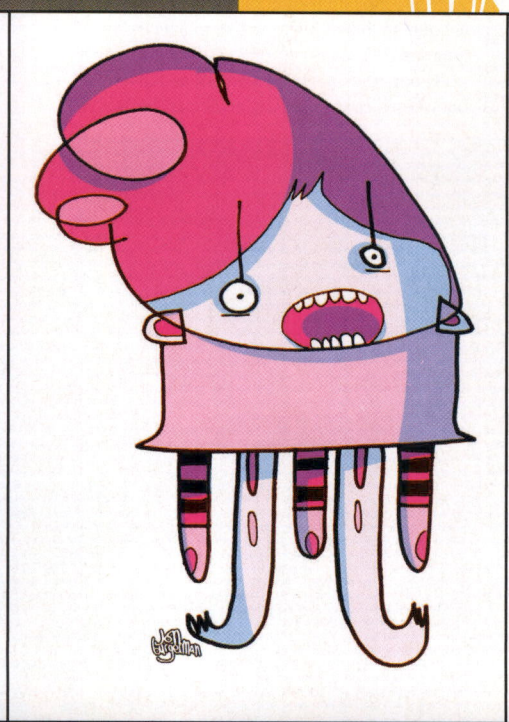
Environmental changes

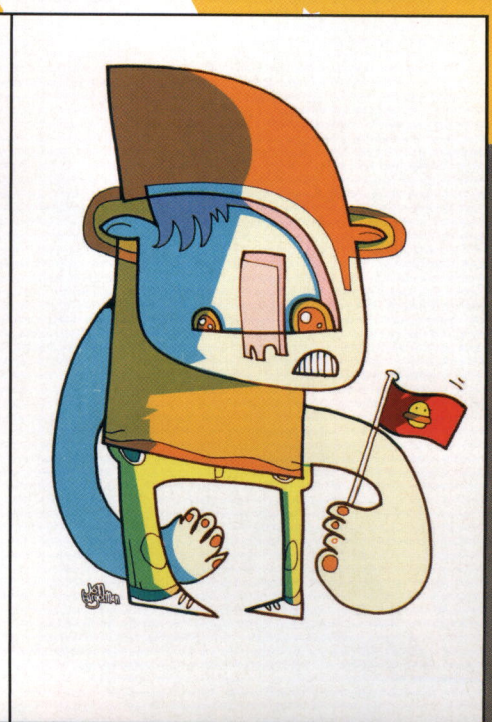
As a fresh-faced freelancer, creating an effective working environment is vital. Think about where you will do most of your work, what equipment you'll need, and whether you can bear looking at the same four walls for months on end. Of course, that doesn't necessarily mean hiring some voluminous London loft studio, a personal assistant and six G5s.

"I worked from a studio flat for a good year," laughs JC. "I went a bit stir crazy, did everything on an Apple Mac 7200... and still managed to blag it with big clients. But seriously, have a decent computer – preferably two. And have two Internet connections, in case your provider goes down and you need to meet that deadline."

Even in the beginning when money is tight, don't skimp on your main working computer. Get >

Left: Three recent montage works by Jason Cook. Visit [w] www.jasoncook.co.uk to view more.
Below: Jon Burgerman's desk and three of his most recent character creations. See more of Jon's distinctive style at [w] www.jonburgerman.com.





the fastest and most reliable one you can afford. When you're more established, you can blag, borrow or beg a second one. "Two machines are essential if you want to work around the clock, like most freelancers do," explains Derek. "That way you can render 3D models and upload jobs to FTP on one machine while working in *Photoshop* on the other."

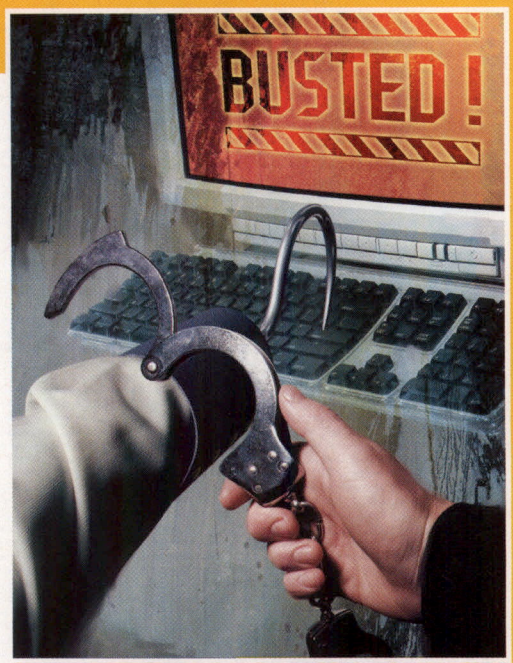
A scanner and printer are also essential, no matter what sort of illustrations you intend to do, while a digital camera can be handy (though again, that can wait if budgets are tight). No matter how tempting and money-saving it may seem, never use pirated software. It's illegal full stop, but if you're making a living from it as well, chances are someone will find out and you could be in serious trouble. Besides, technical support and upgrades may be invaluable.

"Allocating a specific room in your house as a studio is helpful psychologically," says Derek, echoing generally accepted advice. "That way when you step into that room, you're at work." And, he adds, don't forget that most vital bit of kit: "An electronic or traditional organiser is necessary to keep track of jobs and deadlines. Trust me, it'll get confusing when you get busy."

Money matters

When you first set out, an accountant may be the farthest thing from your mind – and indeed, it may be well over a year before you need to think about tax returns and the like. But eventually it will catch up with you, so unless you have the simplest of businesses, an accountant may save time and money in the long run.

"I keep track of my own billing and invoicing, but when it comes to filing an annual tax return I



Below and right: Derek Lea's desk at his home in Toronto, Canada, and two of his most recent works. Derek boasts a range of prestigious corporate, advertising and publishing clients worldwide.

leave it to the pros," says Derek. "They wade through all of the receipts and invoices and work their magic. I reckon that it's better that I spend my time illustrating rather than slowly kill myself with horrible paperwork."

Most of all, says Jon, "It's a good idea to appear as professional as possible" – even if you're working out of a rented one-room flat. "Telling a client to hurry up because your mobile is going to run out of credit isn't going to impress them."

Approaching clients

So you've got the kit, you've got the ideas, you've got the time... now all you need is the clients. What's the best way to approach them, Jon? "With a gleaming smile and an outstretched arm! Over-pestering and stalking should be avoided. Approach them in an amiable, honest way – they are looking to commission people so introduce them to your work and what you do."

Derek agrees. "Try to arrange portfolio viewings over the phone. Don't be difficult when it comes to arranging meetings, always work to the art director's schedule. Not only does your work have to be good, but you have to be likeable, easy going, and come across as someone who would be easy to work with. Most art directors are under a lot of pressure and they'll want to work with someone who is pleasant and reliable and will make their lives easier."

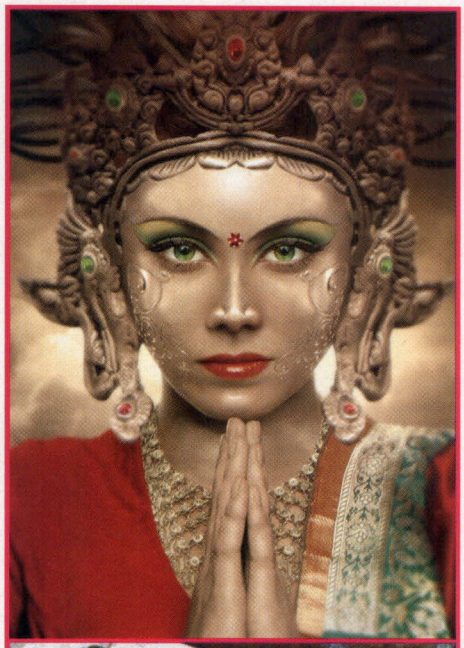
Meeting people face-to-face is always the best approach, but make sure they actually have the time and interest to see you first. Mailing samples comes next, but again always check first, or you're likely to be ignored. Finally, mail-outs – both physical and by email – are worth a try, although again they can be easily ignored.

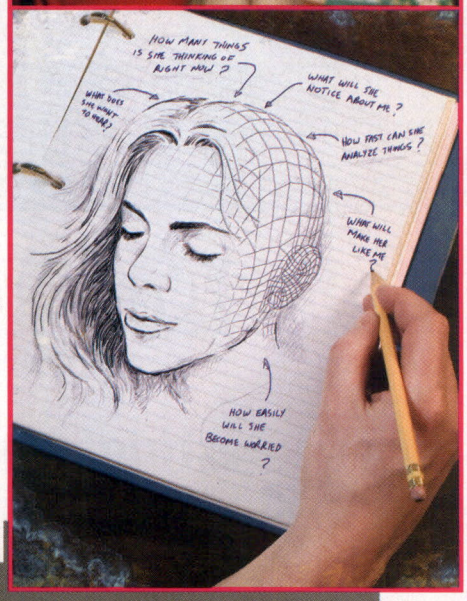
Most of all, keep to your deadlines and don't piss anyone off. If you're awkward or don't deliver the goods, chances are word will get around and you'll be persona non grata with just about everyone. Conversely, if you're prompt, helpful and productive, your reputation will grow.

"Stand by the clients you like," says Derek. "As art directors move from job to job, stay in touch with them. Take on jobs with smaller budgets just to keep your working relationship going. I cannot stress enough the importance of finding clients you like to work with; when you have a good working relationship with them, life is much easier. As a freelancer, you'll work all of the time, so make the work as pleasant as you can or you'll go crazy."

Constant work, no money for months at a time, and no one to fall back on... just why does anyone do it? "Freelancing is great because it means you're doing the only thing you really want to do," believes Jon. "It's not getting to work for nine. It's not having to work on a dull corporate brochure all day long. If you're dedicated enough, hard working and bloody minded, you can achieve great things.

"If it's what you really want to do, there shouldn't be any better alternative." ca-p




HOW MANY THINGS IS SHE THINKING OF RIGHT NOW ?
WHAT WILL SHE NOTICE ABOUT ME ?
HOW FAST CAN SHE ANALYZE THINGS ?
WHAT WILL MAKE HER LIKE ME ?
HOW EASILY WILL SHE BECOME WORRIED ?

Above and right: Derek Lea is a regular contributor to *Computer Arts Projects* magazine. See the full range of his work at [w] www.dereklea.com.

SHOW IT OFF

If you've got it, flaunt it – in as many ways as you can...

Once you've built up a respectable body of work, you'll need to create an attractive, eclectic portfolio to show it off to its best. While it may be tempting, these days, to concentrate all your efforts in an online version, don't neglect the traditional physical version – it's still important.

"People will always want to see a portfolio," reckons Jon Burgerman. "If you're working in print, it's a good idea to have real samples of your work in print to show people. They'll look better than JPEGs on a screen too."

Derek Lea says although he hasn't used his traditional portfolio for three years, he still sends out printed booklets that clients can keep for reference purposes. "Something printed is always helpful for them to have on hand," he explains.

Of course, as Jon explains, the benefits of an online portfolio are obvious: "No printing costs, no posting costs, really accessible, cheap to maintain, can house lots of work and it doesn't have to be lugged around with you."

Character design in Illustrator

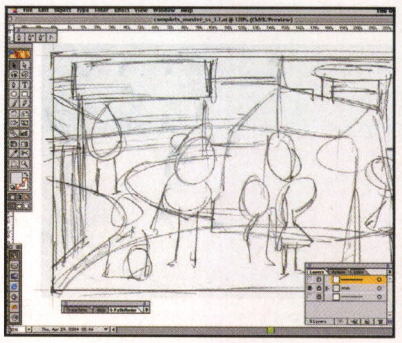
Summer's almost upon us, which no doubt means endless rain, so take these 21 rays of sunshine to alleviate the pain...

Many years ago, a wise man revolutionised the world of colour when he created a simple wax stick. That man was Mr Crayon. Mr Crayon had a bitter rival, Etch A. Sketch, who created the now infamous invention of the same name. Year after year the two old men argued the 'line vs colour' issue until a mutual friend, Mr Adobe, created an hybrid of both, named *Illustrator*. It was an invention that changed the world forever...

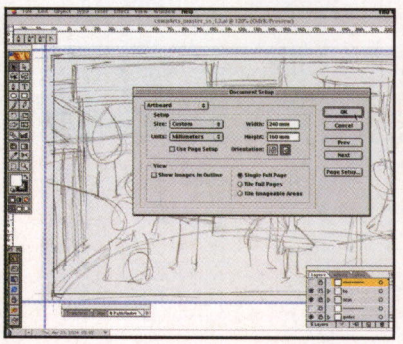
Expertise provided by The Boy Fitz Hammond. See more of his work at **[w]** www.tbfh.com.

Part 1: Setting the scene

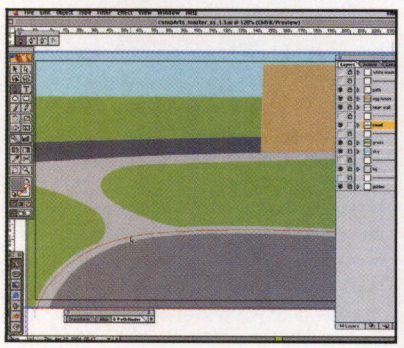
Decide on your subject matter, organise your layers and draw the background...



1 Start with the old skool – no Mac required. Take a pencil (for drawing) some paper (for drawing on) and a selection of the magic beans (for ideas). Once you've got one (an idea), sketch it out, scan it in, File>Place and away you go.



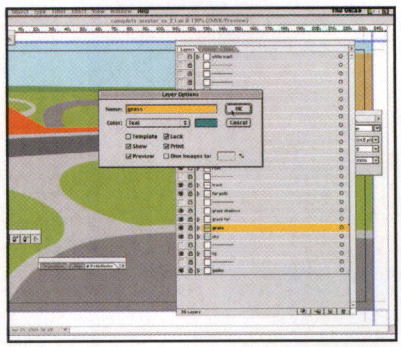
2 Set the document up as you want it. Before you go any further, set the units, size, and so on (File>Document Setup). Drag some guides onto the artboard and use a big grey box (which includes an area for the illustration to bleed off) as a background. Now you're ready to rumble.



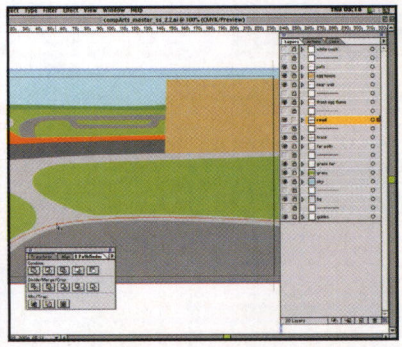
3 Detail isn't too important to begin with, so use the Pen tool to get a good covering of rough shapes and colours – like a base coat on which to paint. It doesn't look too impressive, but you gotta start somewhere.

Select tool

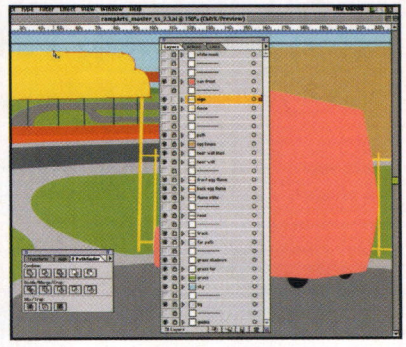
Far handier than a man with six hands is the Select tool [Edit>Select], which enables you to select objects across layers that have one or more of the same constraints (as long as they're not locked off or hidden). The selections it covers are: Same Fill & Stroke, Same Fill Colour, Same Stroke Colour, Same Stroke Weight, Same Blending Mode, Same Opacity, Masks, Stray Points, Brush Strokes and Inverse – which means every eventuality is covered.



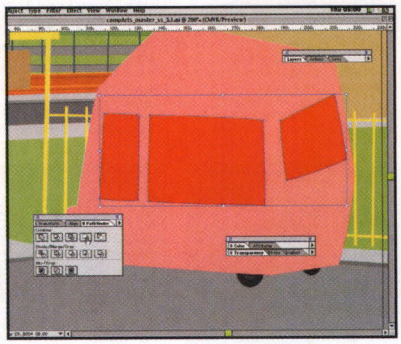
4 A file will get busy (upwards of 50 layers) so it's best to keep each layer simple, with just one element per layer – for example, grass, road, fence. You should label the layers too so you can see at a glance what each one contains. Just double-click on any layer and then add its name.



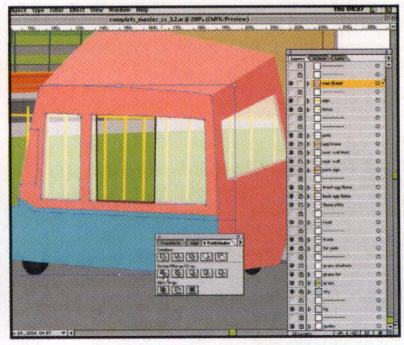
5 Layers are great for adding depth to an illustration. Generally you'll start with three main sections – a foreground, a mid-ground and a background – and it'll build up from there. Leave a blank layer labelled "----------" to separate each section – it helps to differentiate between sections.



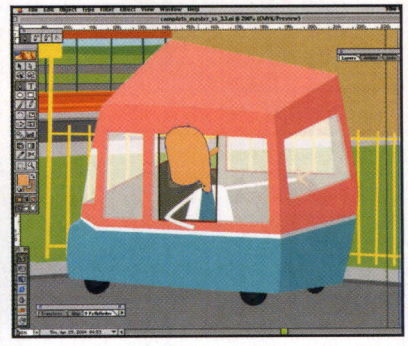
6 Always try to keep layers you're not working on Locked by making sure the Padlock icon within the Layers tab is visible. Doing this could save you accidentally moving artwork within another layer without realising.



7 With the basic shape of the van already there, give it some detail. Draw window-shaped boxes and position them along the side. Then select all the window shapes you've just drawn as well as the van and use the Minus Front tool in the Pathfinder tab to punch out the windows.



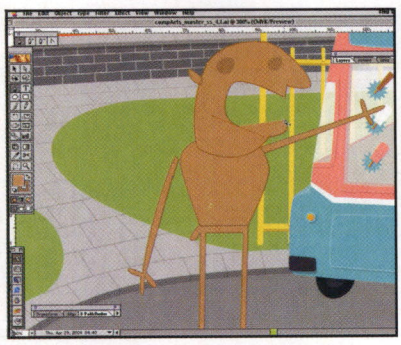
8 Draw a line where you want to separate the van into different coloured sections – select both line and van and use the Divide tool in the Pathfinder tab to cut up the van. Colour each section differently and use slightly different shades of the colours on the three different sides of the van.



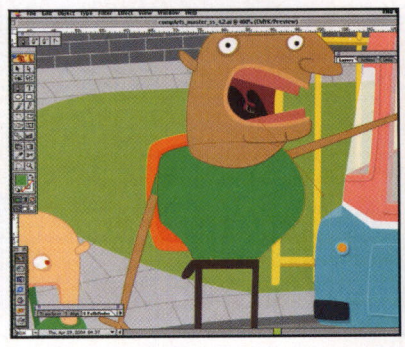
9 Add a layer underneath the van front layer and use the Pen tool to draw the back of the van – or the inside. Then add a layer in between these two for the ice-cream dude's body. Add another layer above the van front, which will contain his head. This gives the impression that his head is sticking out through the open window.

Part 2: Drawing a character

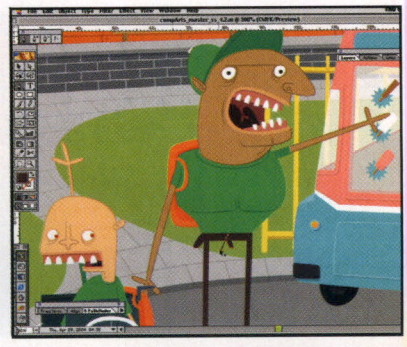
Head, shoulders, knees and balls...



1 Detail still isn't overly important at this stage. Use the Pen tool to draw a basic shape with basic colours. Again, it doesn't look best but it's better to make sure you get a character in the right pose and positioning before you start wasting time adding the pinstripe to his suit!



2 Still using the Pen tool, add clothes. Dress him up in a T-shirt, trousers, rucksack, cap, whatever – all the things that will help him to appear more lifelike. Mr Adobe says this is known as 'keeping it real' with the Pen tool.



3 Finish off by going over-the-top with extra touches such as necklines on T-shirts, frown lines on faces and, of course, a trademark pair of testicles. Knowledge is Power – Pen tool is King (that's another one of Mr Adobe).

Part 3: Using fonts and casting shadows

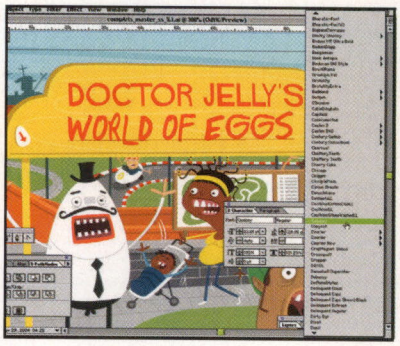
Fonts R your friends, and so are the shadows...

Create your own brushes

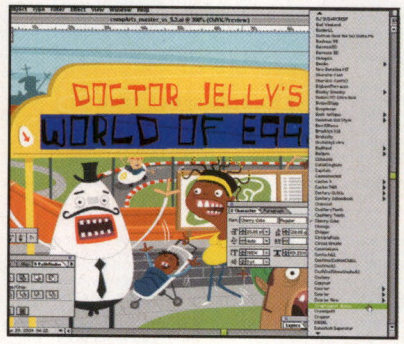
Custom brushes are a great way to add an individual touch to your illustrations. Start by drawing any shape – for instance, a line of varying thickness – and drag it into the Brushes palette. When the New Brush panel appears, select New Art Brush and you're almost there. Name the brush (it'll make things far easier if you have a few very similar), leave the direction as left to right for now and change the Colourisation method to Tints to guarantee the Custom Brush displays at your chosen stroke colour.

Expand appearance

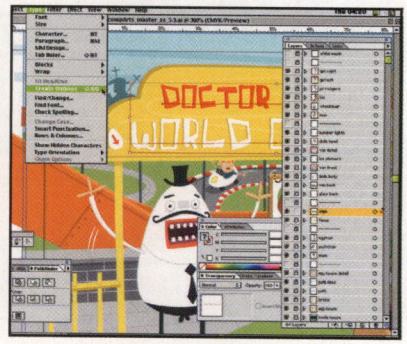
Object>Expand Appearance is a must if you've been using Custom brushes. If you're planning to Unite (Pathfinder) objects from a selection which contains one of your lovely new Custom brushes then to save on time (and headaches) select the whole object and then Expand Appearance (Object > Expand Appearance). This effectively outlines your Custom Brush but leaves an 'invisible spine' behind. BEWARE THE SPINE because it will bite unless it's deleted.



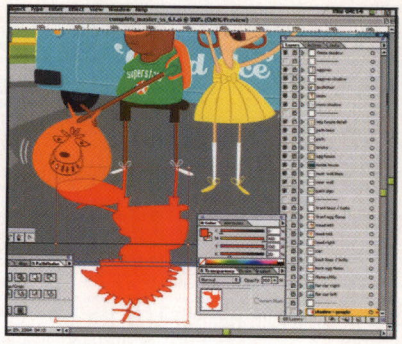
1 The choice of font can offer much to an illustration, and with so many fonts out there you should choose wisely, young grasshopper. **[w]** www.dafont.com is a good source of typefaces, but go and see for yourself.



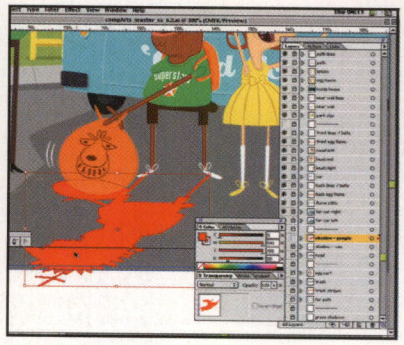
2 You can alter the appearance of a font by using the options available in the Font tab. For example, leading, tracking, vertical/horizontal scales, and so on.



3 Once all the text is in the right position, correctly spelt (Type>Correct Spelling) and not in need of editing, turn all fonts to Outlines (Type>Create Outlines). Outlines take all the 'pain in the arse' out of dealing with fonts and greatly reduce the risk of problems occurring if your illo is going to print as a vector file. Make sure you keep a copy where the text is in an editable format.

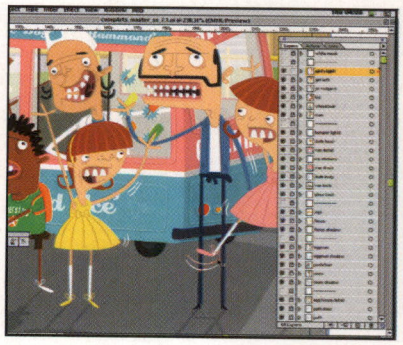


4 A quick and effective way to create a shadow is to copy and Paste In Front the image you want to add a shadow to, then reflect it horizontally (Object>Transform). Position it so the top of the intended shadow pretty much meets the bottom of the original image and make it a compound path by clicking Unite in the Pathfinder tab.

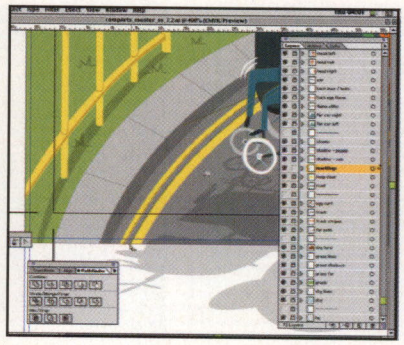


5 Select the intended shadow and use the Shear tool to distort it to the correct angle. (Edit>Undo is a favourite command at this point.) Just keep on Shearing till you get it right!

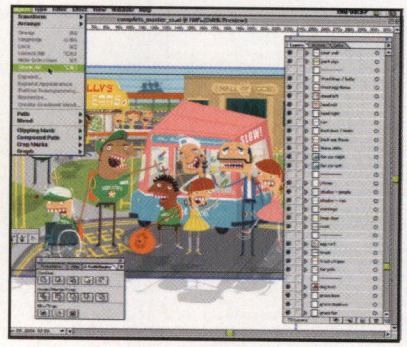
6 To complete the effect, select the intended shadow and change its Colour to 20 per cent black and its Transparency to Multiply. Finally, knock its Opacity down accordingly (usually to about 80 per cent). This should give a nice shadow tone to whatever colour you lay it on top of.



7 Bring things to life by adding a few motion lines to the illustration with the Pen tool. Don't go mental though or it'll just look like a cat's clawed it.



8 A few more finishing touches? Just take a look out the window for inspiration or draw from memory. Grass, double yellows, stones and dog eggs! In the words of Roy Walker, "Say what you see!" (and then draw it).



9 Finally, try to avoid closing a file which contains 'hidden objects' within layers (Object>Hide Selection/Show All). When a file opens up again, it automatically Shows All, which can cause problems the next time the file is opened – especially if it's not you opening it! ca-p

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LOS ANGELES I'M YOURS.

Turning photos into vector illos

Creating clean vector images from still photography is a great way to add style to your photos. We show you how...

The problem when turning your photos into vector illustrations is ensuring that the images don't look like they've been through the Pucker and Bloat filter in *Illustrator* a few hundred times. Here, we work from a bitmap in *Photoshop* and turn it into a finished vector illustration. Vector files are a lot more versatile than their bitmap brothers. They enable smaller and smoother animated files in *Flash*. Colour changes are a snap and they can be scaled to any size at any DPI for any project. However, getting a clean illustration in vector has always been the toughest part. We show you how to take prepared *Photoshop* files, bring them into *Illustrator* and turn out fabulous Web or print-ready illustrations.

Expertise provided by Jon Jackson of La Graphica. To see more vector magic visit **[w]** www.lagraphica.com or contact **[e]** lagraphica@lagraphica.com.

The components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Photo to vector folder.

Part 1: Photoshop preparation and vector conversion

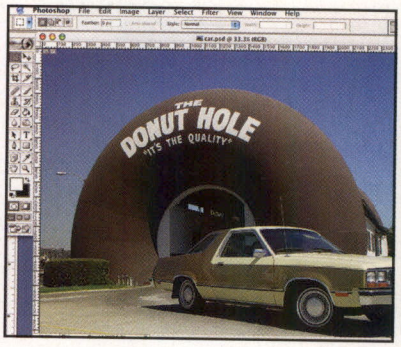
Get your bitmap image in black-and-white form, then choose one of three ways to vectorise it...

Adjusting contrast

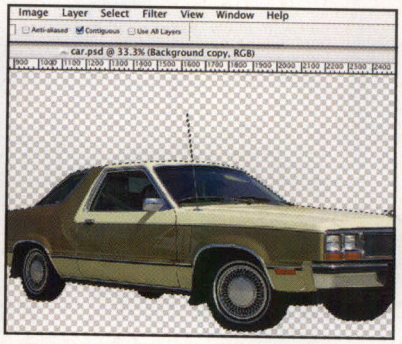
If the image has a large range of light and dark, convert the Brightness/Contrast in stages. Use the Lasso Selection tool to select areas with similar range and contrast, so if something is in the shade and something is not, select the shaded areas separately. Then bring up the contrast just in those areas. By doing this, you can even out the levels in an unbalanced image. This is particularly useful when illustrating people, because their faces should always be selected separately in order to keep the most detail when you increase the contrast.

The more the merrier

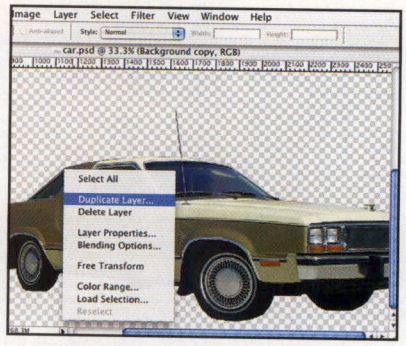
If you want to have more than two colours in your image, repeat the first six steps of this tutorial, but set one of the contrasts to high and one to low and stack the image layers with different colours. The layer that you've set with higher contrast should be set to a darker colour because it represents the darker part of the image.



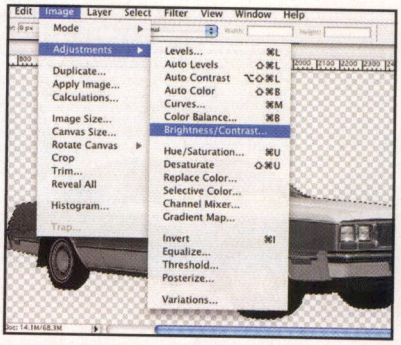
1 In *Photoshop*, open the car.psd file from the cover CD. One thing you should note for all projects is that the higher the resolution of your image the better the results of your vector file.



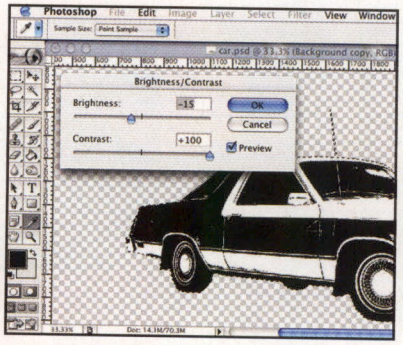
2 You need to isolate what it is that you want converted by cutting it out with the Lasso tool and deleting the background (we've included a channel for you, so you can avoid the tedium). Once you've got the selection, invert it and then delete the background.



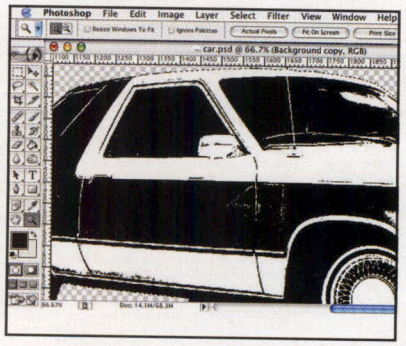
3 Right-click on the now isolated car and select Layer via Copy. It's always good to keep the colour version around, so you can use the detail in that image later to clarify your illustration.



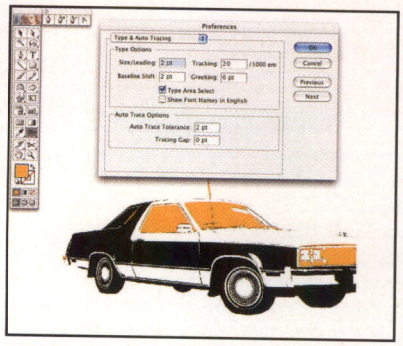
4 Convert the image to black-and-white by desaturating it through Image>Adjustments> Desaturate. Now you're ready to narrow down the photo to just two colours: black and white.



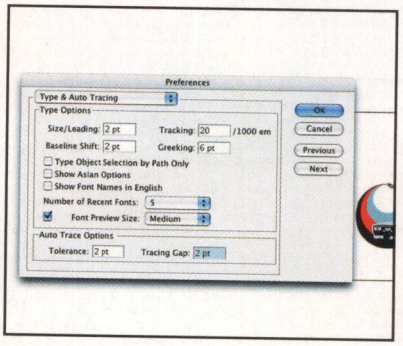
5 Choose Image>Adjustments>Brightness/ Contrast. You must limit the image to two colours, so set the contrast to +100. The only slider you need to be concerned about here is the Brightness. Try to adjust the image to ensure the most amount of solid colour possible. On this image, -15 works out well.



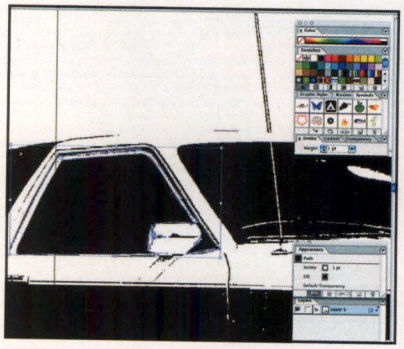
6 This is where you can save yourself the most time. Clean up the image as best you can in *Photoshop* by getting rid of little specs. Do this by filling them with the appropriate colour and making the edges as crisp as possible by using the Pencil tool to draw clean edges. The cleaner the image is before it gets vectorised, the less cleaning up of points you will have to do later.



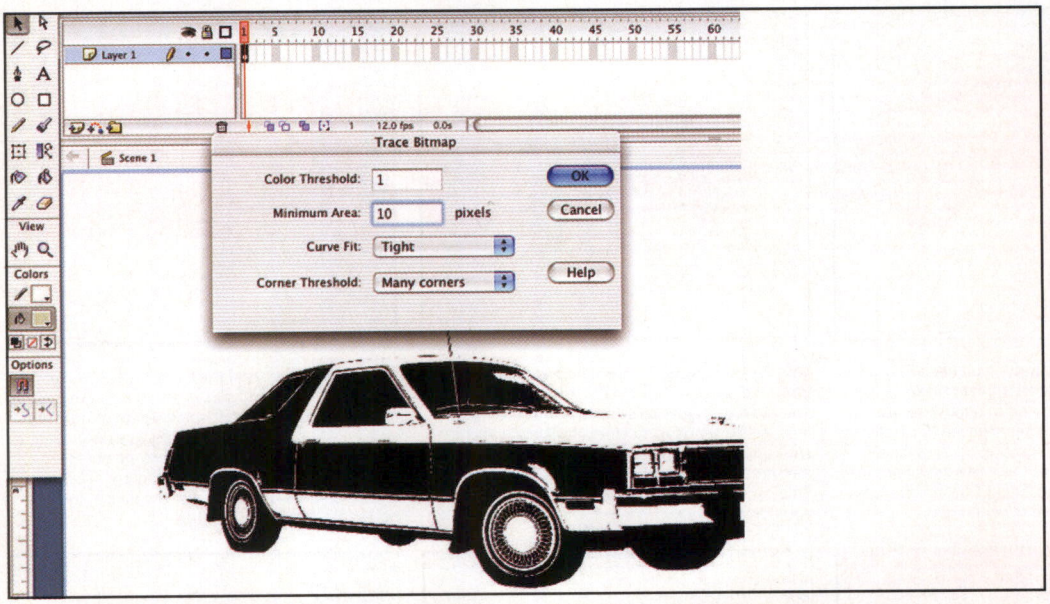
7 The first method you can use to convert your image to vectors involves the Auto Trace tool in *Illustrator*. Set the tolerances in Illustrator> Preferences>Type & Auto Tracing. The Auto Trace Tolerance option determines how closely the path will follow the original edge.



8 The Tracing Gap option enables you to specify how large an irregularity in the edge the Auto Trace tool can leave.

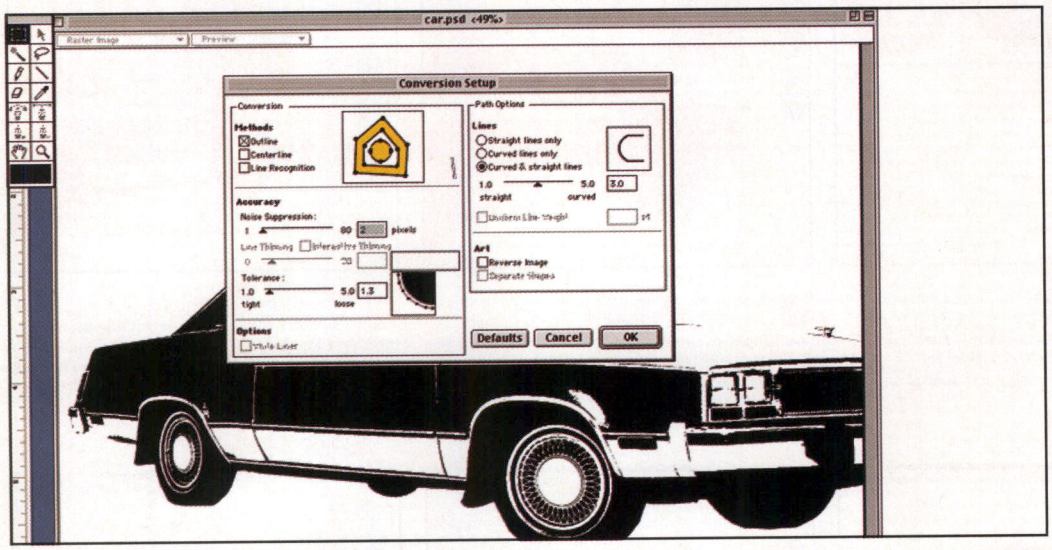


9 Click on each section of the bitmap to have it traced. It will be drawn in the colour that you've selected in the Tools palette. One problem that could occur is that if your bitmap is complex, you have to click on each individual shape. This is a long process.



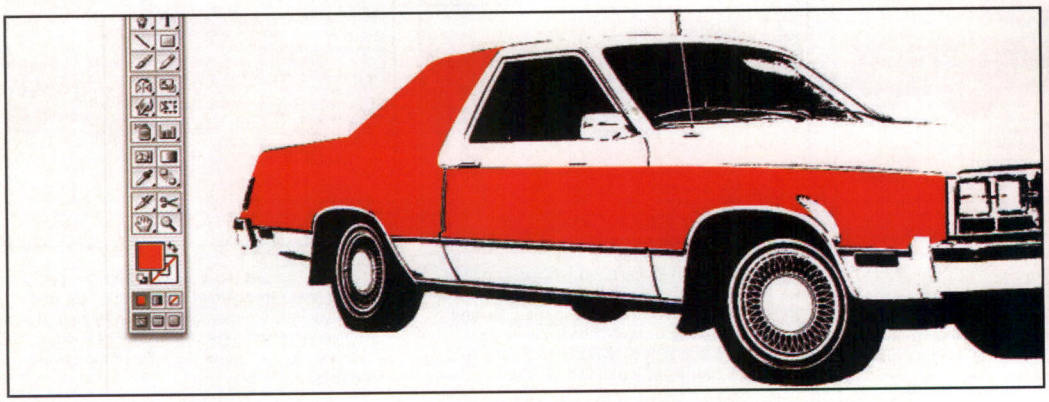
Vectorising in Flash

The second way of converting your images may seem a little unorthodox, but vectorising bitmaps works better in Macromedia *Flash* than in *Illustrator*. Import the image into *Flash*, then click on Modify>Trace Bitmap. The settings in the Colour Threshold field range from 0 to 500 and establish the amount a pixel colour must vary from its neighbouring pixels before the application sees them as different colours. Keep in mind, the higher the number, the fewer the colours. The Minimum Area setting determines the pixel size of the shapes created by each tracing, and the Curve Fit determines how *Flash* approximates the curves in the image. If you choose Very Smooth, for example, *Flash* draws long smooth lines in the curved areas of the image. Leave the settings at their defaults (if your image doesn't look right, you can choose Undo and change them), and click OK. Once the image is converted, hit File>Export>Image to Adobe *Illustrator*.



Vectorising in Streamline

Another method is to use Adobe *Streamline*. The only purpose of this program is to convert bitmaps to vectors, thus it has the most options. You can also erase and add artwork in the program, so if you didn't get all of your clean-up done in *Photoshop*, you can do some here too. Once you're ready to convert the image, go to Options>Conversion setup. In the dialog box, Noise Suppression gets rid of large or small blemishes depending on where you place the slider. Tolerance determines how well it follows your line, but it adds more points and increases the file-size depending on how low you place the slider. Once you have the conversion set up as you want it, click OK then hit File>Convert. If you don't like how it turns out, you can undo change settings and then convert it again. Save the image as an *Illustrator* file and you now have a vector image.



Tracing the shapes

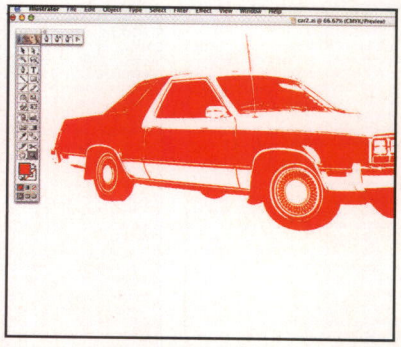
Tracing the image by hand often gives the best results, but the downside is it takes a lot of time. You have to import the image into *Illustrator* and trace the shapes with the Pen tool. Obviously, since you're drawing every point, you'll have the most control in making the image look exactly as you want it to. This can seem a little overwhelming at first, but since the image is reduced to only one colour plus white it will make tracing the shapes easier.

Part 2: Cleaning up the image

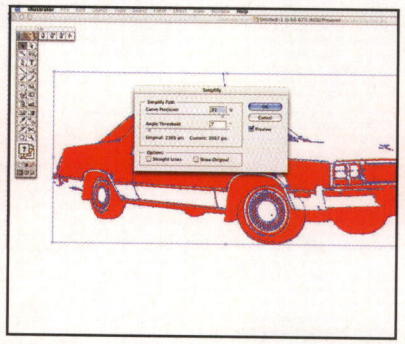
The image has been vectorised, but it now needs some serious work in *Illustrator*...

Draw accurately

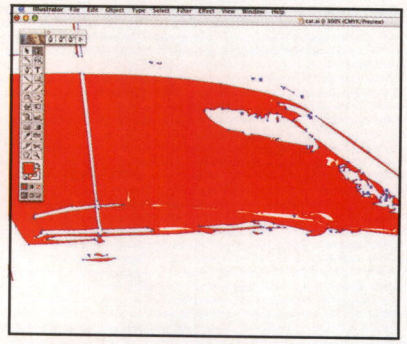
If you keep your original bitmap the same size as the file that has been vectorised, you can import the image into *Illustrator* and place it on another layer. This way, you can turn the layer on and off in order to see if your illustration is matching the original.



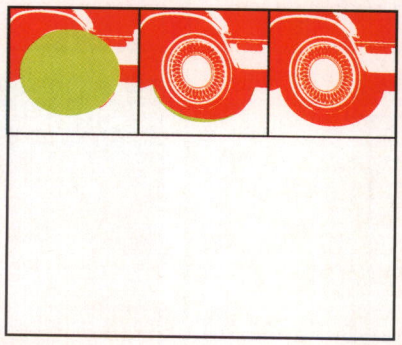
1 Once you're in *Illustrator,* you need to change the colours of the illustration to make it easier to work with. Then you need to remove excess points. The points can be simplified in *Illustrator* by selecting the object and opening up the Object> Path>Simplify dialog box. Lowering the values for both Curve Precision and Angle Threshold results in simpler paths that contain fewer points.



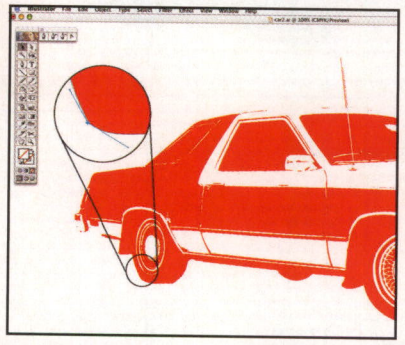
2 Play around with the sliders and find a happy medium between simple paths and good detail. You can also choose to eliminate curves altogether by selecting the Straight Lines checkbox, which works when selecting small areas of the illustration that need straightening. There's also a Show Original checkbox, which helps with making sure you don't lose detail. When you're happy, click OK.



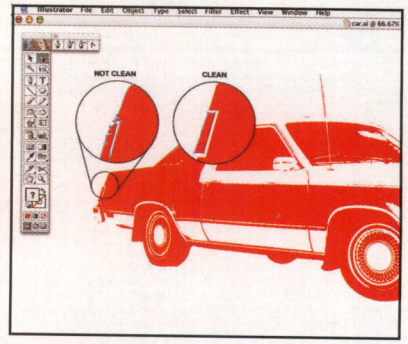
3 After you've used the Simplify tool you're going to have to clean up the rest of the points manually. Select the part you'd like to smooth and click on the extra points with the Delete Anchor Point tool. Try to take out as many points as possible, and then take out some more. It's a tedious process, but the fewer the points, the better the illustration will look.



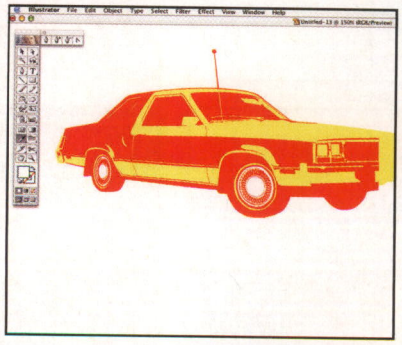
4 The best way to make the illustration as smooth as possible is to replace parts of it by drawing matching shapes over the illustration, sending the new shape to the back of the illustration and then merging the shapes to create a smooth transition.



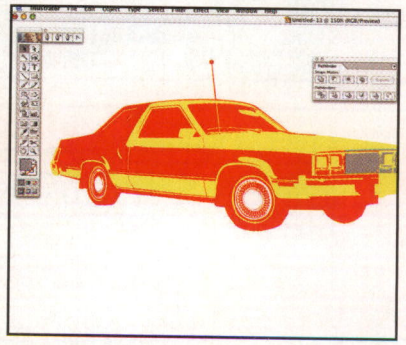
5 Once all the points have been removed and new shapes have been drawn, the jagged points need to be smoothed out. To do this, use the Convert Anchor Point tool. Most of the points in the converted file will be jagged, so select, click and drag on the points with the Convert Anchor Point tool to smooth out the illustration.



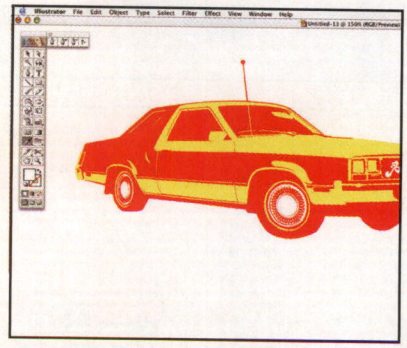
6 Adversely, there will be points that are curved paths and need to be straightened out. Using the Open Arrow tool, click on the points you want to straighten and drag the ends of the curve handles onto the original points. This will take the curve out of the path, leaving it perfectly straight.



7 To add a second colour, you need to get a silhouette of the illustration, which will be for the bottom layer of the drawing. Either draw it in *Illustrator* or take your original *Photoshop* file, make it one colour, streamline that file and bring it into your current file.



8 Here, we've decided to add the other half of the front of the car. Grab the half of the grille and lights and duplicate them. Flip the grille and then skew it so it lines up. When it's lined up perfectly, join the shapes together using the Add To Shape Area tool in the Pathfinder window.



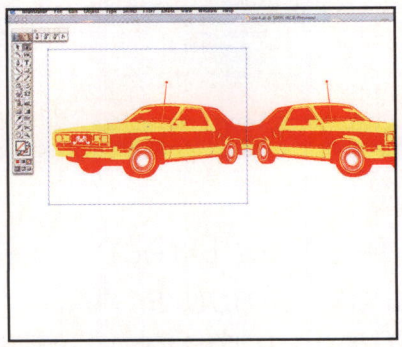
9 There's just one more step to finish the car. Using the Open Arrow tool, click on the ends of the now short bumpers and stretch them to the appropriate locations. For that last bit of flavour, add your favourite logo to the grille of the car and your ride is complete.

Part 3: Putting it all together

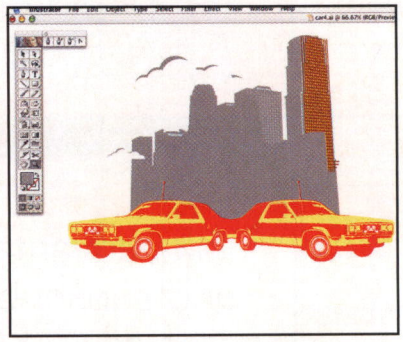
Bring all your vector elements together and prepare your illustration for output...

More great backgrounds

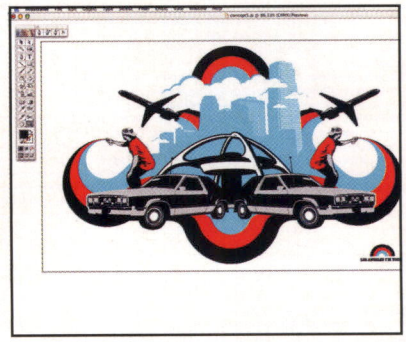
You can use the Blend tool to create great background tiles. By drawing two parallel lines that are at least as wide as your document, you can click on those lines with the Blend tool and create a background of parallel lines that is processed as only two lines. Draw a background colour behind the lines and mask all the art – you'll end up with a clever background.



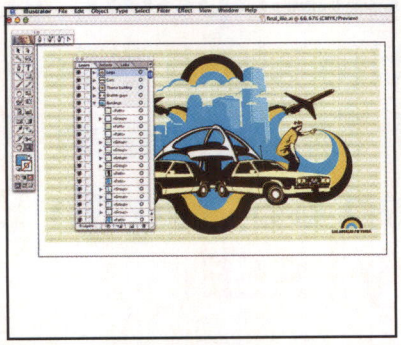
1 The mirror image cars are created with a simple mask on one of the cars. Mask the car by drawing a box that contains everything you want to see, then – making sure the box is on the top-most layer – select the box and the art and click Object>Clipping Mask>Make. Once the car is masked, it should be placed on top of the other one, so that the images line up.



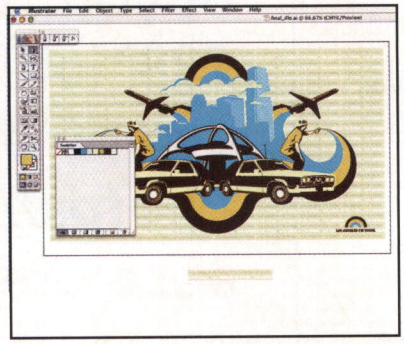
2 To get crisp edges on the skyscraper windows, use *Illustrator*. Draw the space around the windows with horizontal and vertical lines. Then use Pathfinder>Add to Shape Area tool to make the lines one compound shape. Draw a coloured shape under the window frames. Use Pathfinder> Subtract from Shape Area tool to subtract the window frame shape from the shape underneath to reveal the windows.



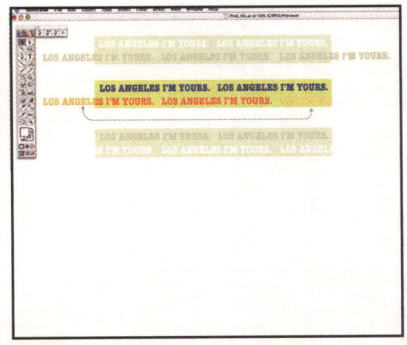
3 To get a collage effect, combine the Los Angeles skyline, as well as other mirror imagery depicting a bit of Los Angeles culture to the piece. Then the graffiti guys can be dropped in, as well as the planes. Finally, to play up the Los Angeles vibe, drop in that famous LAX landmark, The Theme Building, which was drawn in *Illustrator* and not streamlined, as the focal point of the illo.



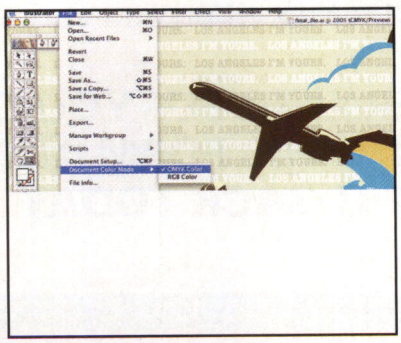
4 To make it easier to move objects around in a complex composition, work with layers. To do this, use the drop-down menus in the Layers palette to see objects in that particular layer and turn on and off the visuals to show and hide more specific objects.



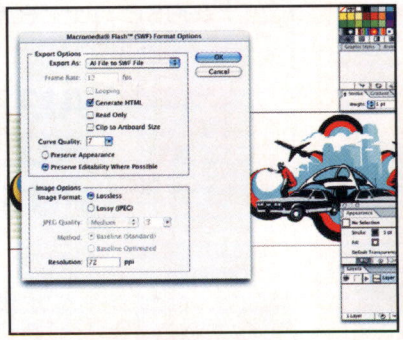
5 You could introduce a background field with a tiled image. To create a tile, draw a square containing the art you want to use. Make sure it matches up on both sides so the tile is seamless. Drag the tile onto the Swatches palette and use that new swatch to fill the background objects. If you need to edit the tile, you can drag the swatch out of the palette window onto the document.



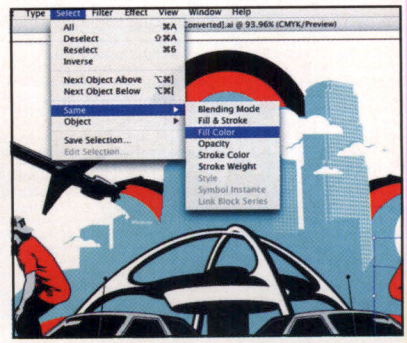
6 To create a seamless tile, lay out the tile the way you want it to look. Select the part that is hanging off the background and the background, and click on the divide in the Pathfinder palette. This means you can select just half of what was hanging off the background. Use the Align palette to align the part that was hanging off with the right side of the main tile image to make the type line up.



7 If you're getting the file print-ready, make sure that the colours are set to CMYK by going through File>Document Colour Mode>CMYK. Delete the layer with the bitmap car and get the image ready for printing by merging all the layers.



8 If you're getting the file ready for a Macromedia *Flash* animation, you'll need to set the colours to RGB by going through File>Document Colour Mode>RGB. To import the file into *Flash*, select File>Export>Macromedia Flash (SWF). Once you have it saved out as SWF, you can import into *Flash* easily.



9 Now that you're done with all the hard work, the final step of adjusting the colours is the most fun and the most satisfying. Select all objects with the same fill by clicking on an object with the fill colour that you'd like to adjust, then choose Select>Same>Fill Colour. Use the colour sliders to select colours that bring out emotion in you. ca+p

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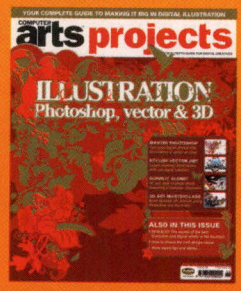

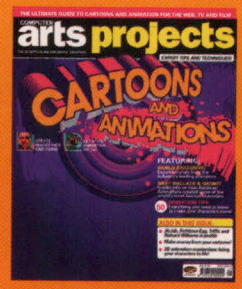

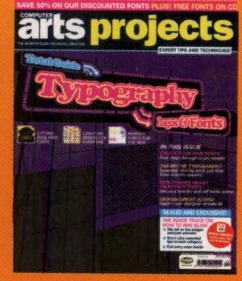

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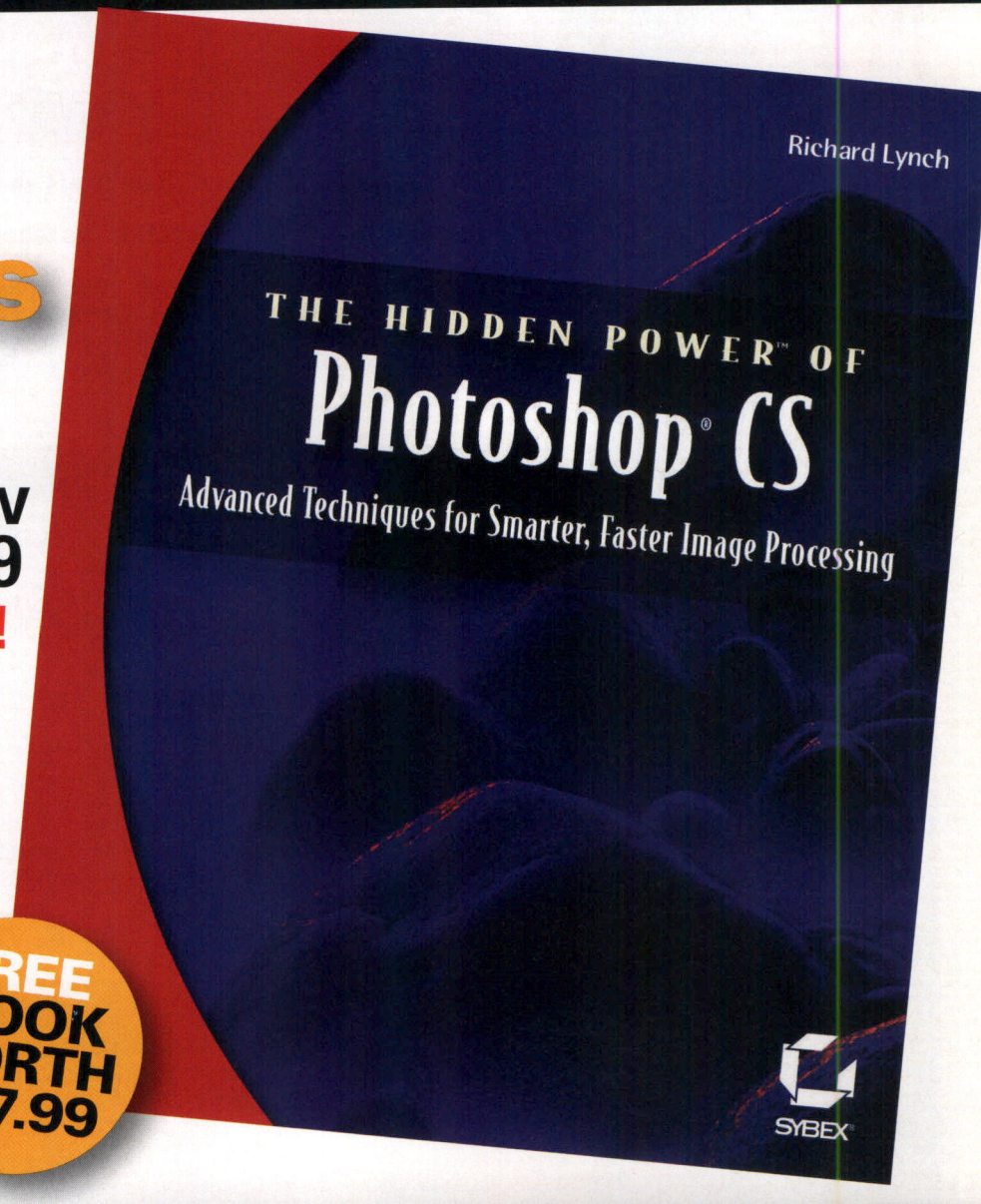

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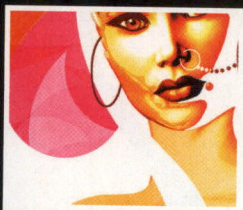
3D packages aren't just for animation. In fact, most illustrators and artists need the ability to draw on the power of a 3D application for specific commissions. In this section, we teach you how to illustrate in 3D!

3D applications don't just generate photo-realistic renders. In the last few years, companies such as Alias, Maxon and Discreet have built-in various rendering options enabling you to get creative with your polygons. In the following section, we bring you an incredible abstract 3D tutorial, an insight into using the new 3D tools in *Illustrator*, an interview with the influential illustrator Jens Karlsson, and the low-down on how to choose the right design course for you. Read on for further details...



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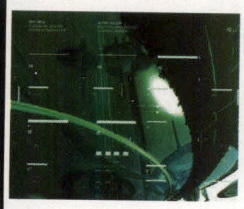

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Meet Jens Karlsson, an art director with an extremely profitable sideline in illustration. Discover his inspirations, and the secrets behind his stunning 3D futuristic art.

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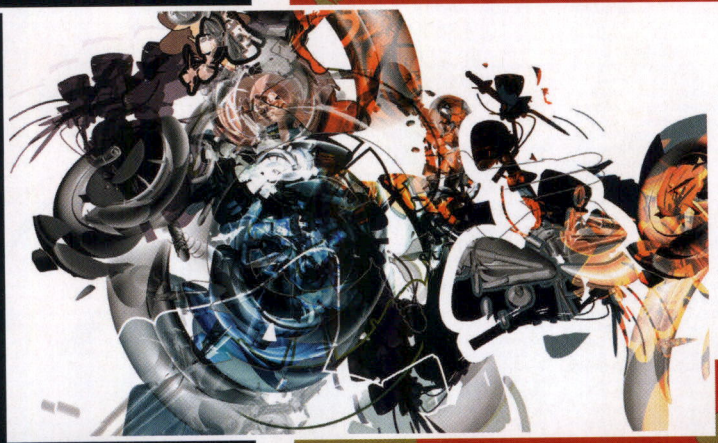

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TUTORIAL: Abstract 3D

Create this stunning abstract 3D illustration using your chosen 3D package and some *Photoshop* trickery. Take this chance to improve your *Photoshop* layer-compositing skills. Would you believe that this illustration started out as a model of a plain old motorbike?

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TUTORIAL: 3D in Illustrator

Leading design agency Magictorch guides you through the process of creating this Americana-inspired pinball machine. Take advantage of *Illustrator's* new 3D tools to build realistic and stylish 3D artwork using only Adobe's vector app.

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FEATURE: Choose the right course

Whether you're a student about to enter university life, or someone with a talent for illustration looking to further your skillset and knowledge with a degree, you must read this before you apply!

Creating a powerful abstract image

3D programs aren't only for creating photoreal images; they're also ideal for generating the raw materials for abstract illustration work...

Over the following four pages, we look at how to capitalise on one particular technical limitation of a 3D program – view clipping – as a way to generate abstract shapes and forms using ordinary 3D models.

View clipping is a necessary limit to the depth that a 3D camera can 'see' in a scene. Two clipping planes, as they're called, define the limit of the furthest and nearest point from the camera that objects can be rendered. Without going into the technical reasons for it, view clipping helps to optimise the speed of the rendering and display of a 3D scene. By and large, you won't notice the near-clipping effect unless your 3D camera intersects a model, and even then the plane is so close to the camera that the effect is barely noticeable as the camera passes through the object. However, if you increase the distance at which near-clipping occurs, you start to get strange effects. Objects that partially intersect the near-clip plane appear sliced open as if a Boolean subtract operation is being performed on it using a large flat surface. If you can keyframe the clipping plane distance, you can create interesting object cutaway animations.

In this tutorial, we keep the clipping plane static and instead move and rotate the camera to create 'slices' of our chosen object, and use these in *Photoshop* to create an abstract image.

Expertise provided by Simon Danaher. Simon is a 3D artist and writer – you can contact him at **[e]** simondanaher@ntlworld.com..

The files needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Abstract 3D folder.

Part 1: Choose the right model and start slicing

Pick a complex 3D model so there's plenty to slice up!

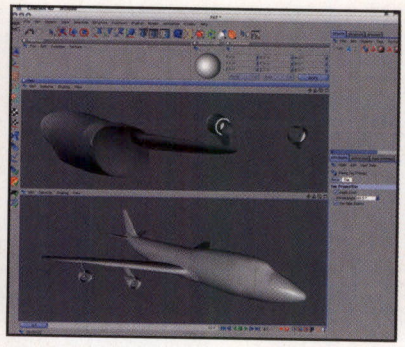
Using Maya

To adjust the smoothing angle in *Maya*, select all the polygons and choose Edit.

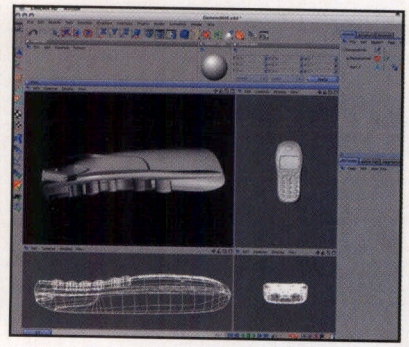
Using Max

In *Max*, add a Smooth Modifier to the model and adjust the shading angle here. You may need to merge the model into a single mesh composed of many different objects otherwise you'll spend all day adding modifiers.

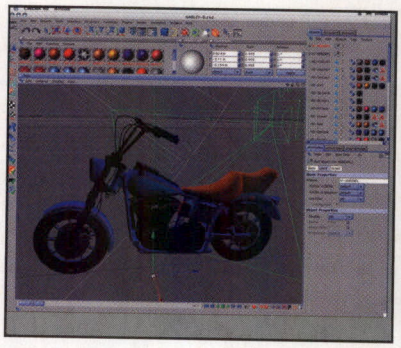
1 The first step in creating an illustration like this is to find a suitable 3D model. There are plenty of sources for free models both on the Internet and on magazine cover CDs, such as *3D World*. TurboSquid is one place to look – it has lots of free models, such as this motorbike in *Max* format.



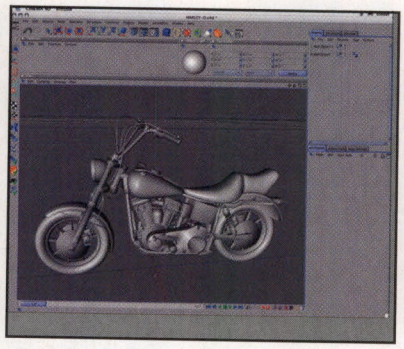
2 Depending on the final look of the illustration, you need to choose a model that has sufficient detail and complexity. A model that is too simple won't give you enough raw material to work with when 'sliced'. This 747 is a good example; it's difficult to get a good shape from it.



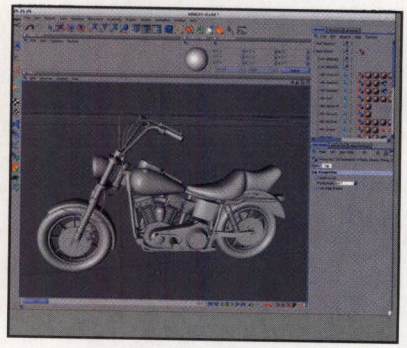
3 Another thing to look for (again, depending on the kind of image you want to create) is the compactness of the model. The 747 is no good to use because the detail is distributed around the model rather than in a compact area. This mobile phone is better because it's a more compact object.



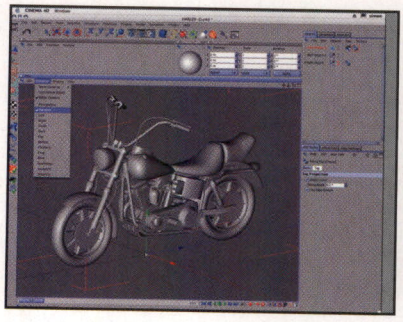
4 Because we want an image with lots of intricate detail we'll choose a complex model, namely this motorbike. This is ideal because there are lots of places you can slice the model and still get lots of complexity.



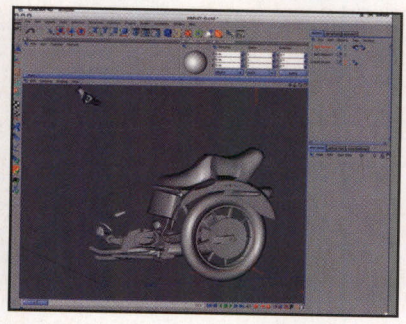
5 The first thing to do is to apply a plain grey shader to all the parts of the model. In *Cinema 4D* you can do this quickly by selecting the materials in the Material Editor and deleting them – the default grey material is applied automatically.



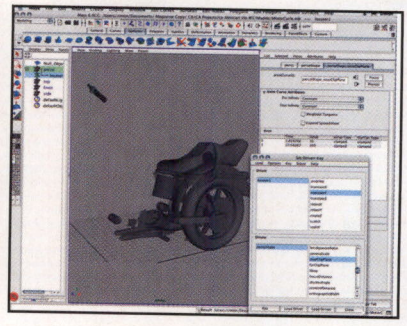
6 If the model is imported in a non-native format then you'll probably need to adjust the Normals and Phong shading angle to fix any shading errors. Here we've selected the Phong tags of all the objects and set the angle to 60 degrees.



7 Now here's the fun bit. To start getting abstract slices, you need to move the clipping plane. There's no way to access this parameter in *Cinema 4D*, but there's a much simpler way anyway. First, change the Perspective view into Parallel projection mode.



8 You can still orbit the view but there's no perspective. In this mode, if you Ctrl/Cmnd-click the View Move button at the top-right of the view panel, you can set the clipping point for the camera. Because there's no perspective, the position of the camera along its local z direction has no effect. The Zoom button can then be used to fit the object in the view.



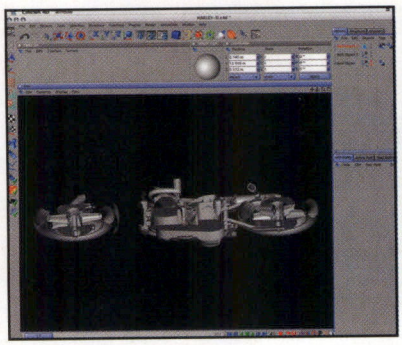
9 Different apps handle clipping planes differently. In *Maya*, for example, you can access the clipping parameter for a camera and simply enter a larger number. Using Set Driven Key you could drive the value with a Locator's Y translate parameter, giving you on-screen control of the clipping distance.

Check the mesh

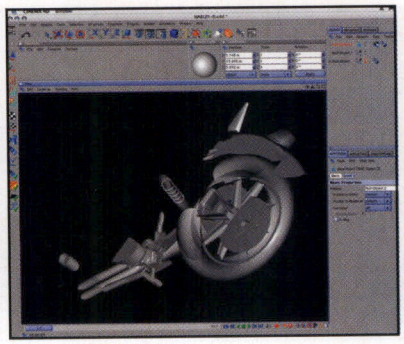
Another thing to consider when searching for models is the mesh quality. Avoid models that look badly constructed or those that have lots of long thin triangles. These are difficult to fix using standard tools and they don't look good at high resolution.

Complete control

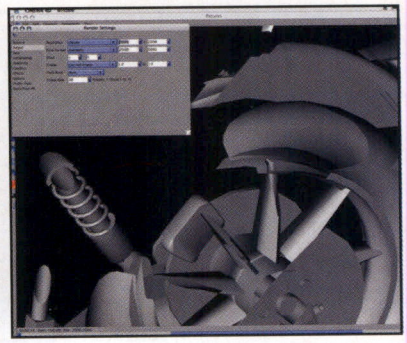
To ensure that the clipping plane control is always accessible, move it to beyond the furthest clipping plane distance you set in Set Driven Key and make the Locator a child of the camera. Wherever you move the camera the Locator will follow.



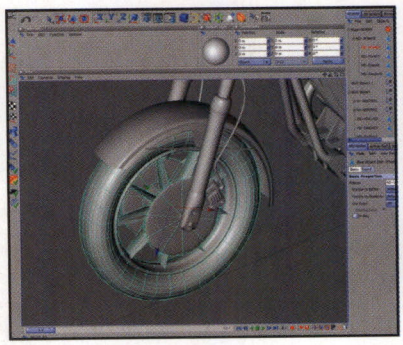
10 As you rotate the view, you get all kinds of strange abstract shapes and lots of detail. Here's a view from under the bike, showing parts of the wheels and engine. From this angle, it's quite hard and mechanical looking.



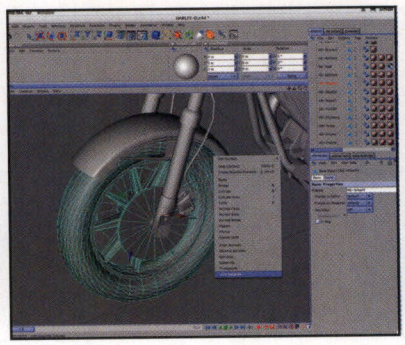
11 From another angle it's quite different, with detailed curves and sweeping lines. There are no rules for getting the raw images; just experiment and render the results as you go.



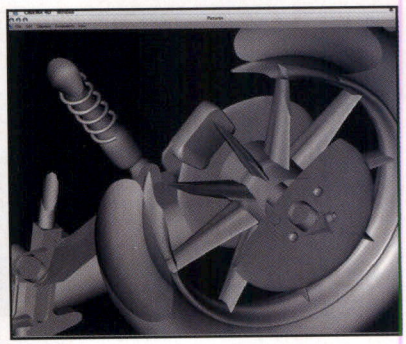
12 To render, you need to set up the output settings comparable to the resolution you'll be working at in *Photoshop*. You don't need to use the full resolution because you'll be using multiple rendered images spread over the canvas. Here, we set the output to 2500 pixels wide by 2000 high.



13 When rendering at this size, you'll notice every polygon edge if there isn't enough resolution in the model. You can tidy the geometry a little and increase the resolution of the mesh selectively so that your renders will be good quality. Select the parts that require smoothing and untriangulate them.

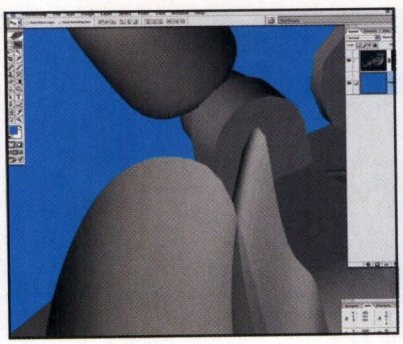


14 In *Cinema*, this can be done in Polygon mode using the Untriangulate command. All triangulate quads are converted to plain quads, which are better for smoothing. The selected parts can then be dropped inside a hyperNURBS object to increase their resolution.

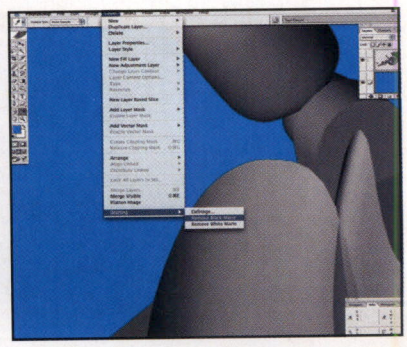


15 Now when you render, the choppiness should be gone leaving the sliced edges looking nice and smooth. This is good enough for illustration work, so now all you need to do is render out a series of images.

16 You can render as many as you think you need. There's no need to render scores of them though – if you feel that you need more as you comp the image together, you can always go back and render some extras. When you set up the render though, it's important that you save an alpha channel too.



17 In *Cinema* you can enable Straight Alpha mode in the Render Settings. This stores the geometry anti-aliasing in the alpha channel only, leaving the RGB channels not premultiplied with the black background. When you apply the alpha in *Photoshop*, you get perfect edges that contain no background pixels. This saves you a few steps in *Photoshop*.



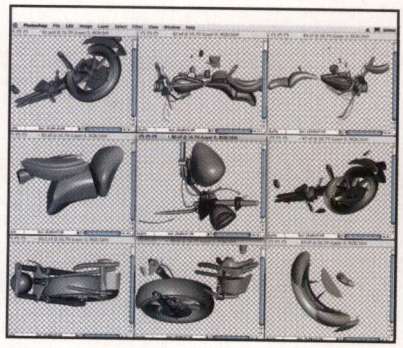
18 If your 3D app doesn't support straight alphas then once you've applied the alpha in *Photoshop* and deleted the background pixels, you need to run the Layers>Matting>Remove Black Matte command to get rid of the black edge pixels.

Part 2: Comping in Photoshop

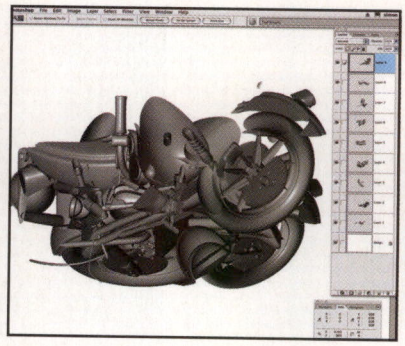
Duplicate, scale and rotate layers to create your final composition...

Getting the composition right

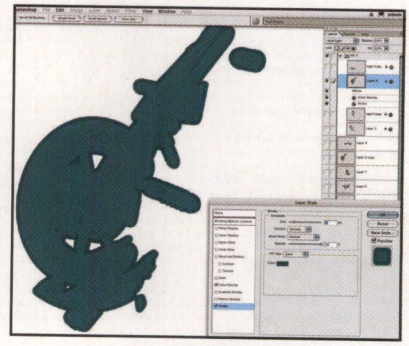
Much of the detailed work in *Photoshop* is really just about using your judgement and design intuition. Playing with the way the different shapes interact from a design standpoint – as outlines, flat shapes and shaded 3D forms – is key to getting the final image looking good.



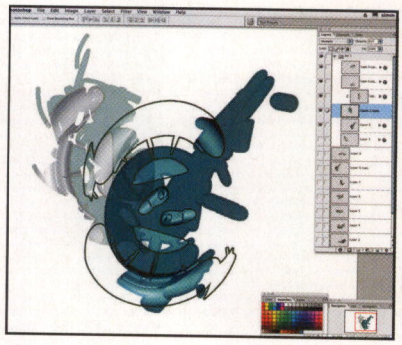
1 Next it's into *Photoshop* to begin composing the image. Here are our initial renders of the sliced bike: nine images with a variety of shapes and levels of detail. These slices can be found on the cover CD in the Abstract 3D folder.



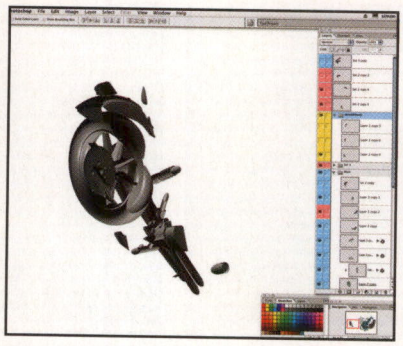
2 A new blank document is created, 5000x3500 pixels in size. Each of the bike renders is dragged into this new document and closed. To do this, drag the layer from the Layers palette into the new document window.



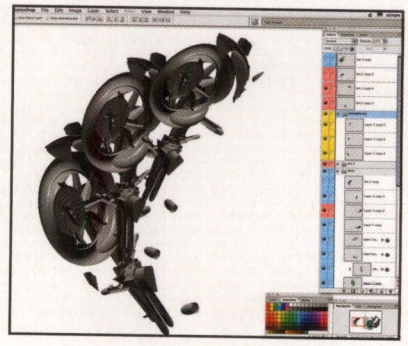
3 Start by creating some flat background shapes. A new Layer Set is created and all the source images are turned off (each time we use one we make a duplicate of it so the originals are kept safe). One of the renders is selected and a Stroke and Colour fill Layer Style added using muted colours.



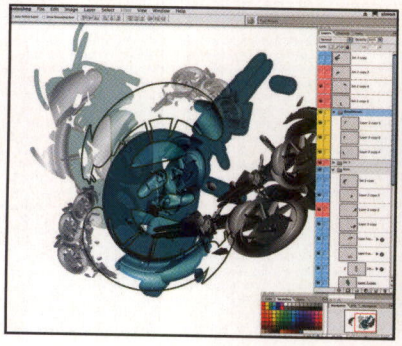
4 The image is built slowly by making duplicates of some shapes, rotating them, scaling them to create iterative repetitions similar to those you find in nature. This helps add an organic feel to the image so that it doesn't look too mechanical and random.



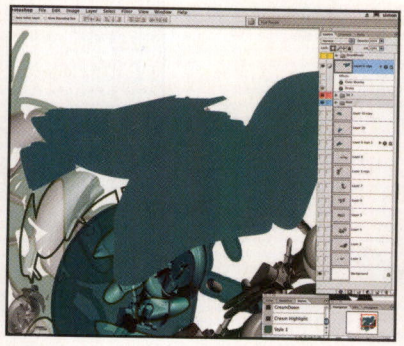
5 It's possible to build up complex abstract images quickly by duplicating layers in this way. Here's a single wheel layer.



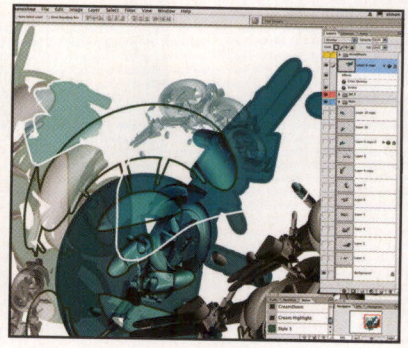
6 It's duplicated, scaled and rotated twice to create this object. The layers are linked and merged leaving a single layer that can be duplicated and used multiple times in the image.



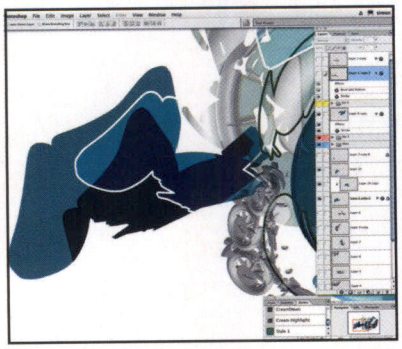
7 Here we've introduced two of these elements to the main section to add detail. Rather than having total chaos, there's a bit of a relationship between the duplicated object; in this case, there's some rotational symmetry around the central section. The layer's opacity is reduced to make these complex parts recede slightly.



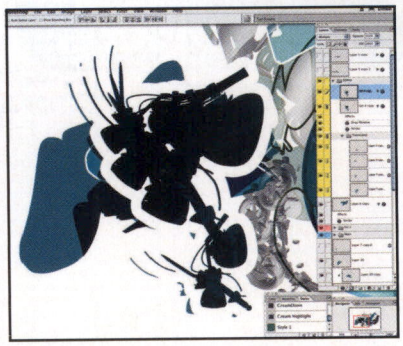
8 You need to temper the details with some nice flat areas. So choose a part of the bike that hasn't got so much detail, lock the transparent pixels and fill with one of our muted colours.



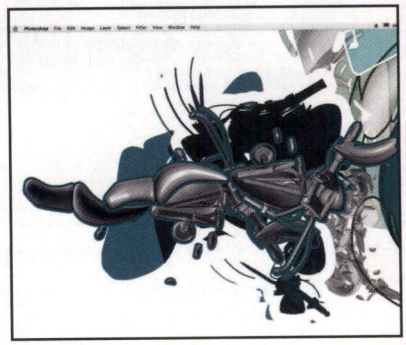
9 A white stroke is applied to the flat layer using Layer styles, and the layer is applied in Overlay mode. The white stroke appears to cut through the layers below it because of the white background, while the coloured part tints that part of the image.



10 A quick way to flatten a layer that has a style applied is to create a new blank layer placed below and linked to the layer you want to 'freeze'. Merge Linked from the Layers palette flattens the layer and styles without you having to render first.



11 More, as the saying goes, is more. With this in mind, extra detail is added, first using iterations of part of the front forks and headlamp. These are flat-filled and stroked using layer styles then linked and merged into a Set.



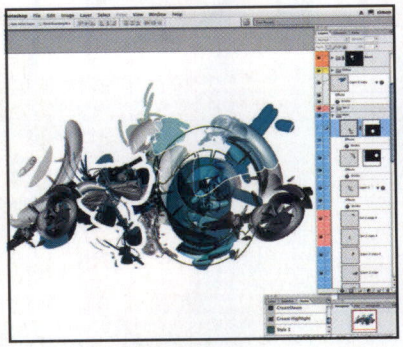
12 A straight section of the bike is laid on top of that and stroked. A bevel is also applied to that layer to give it a little relief. The layer is duplicated and flipped vertically before being positioned.

Part 3: Making adjustments

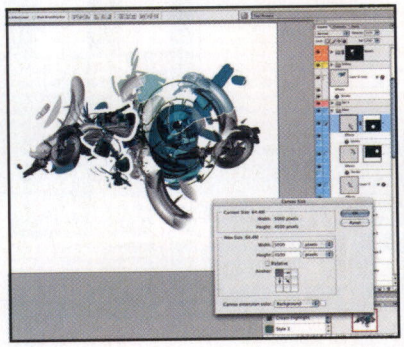
It's time to look at your image as a whole and decide how it should develop further...

Shapes within shapes

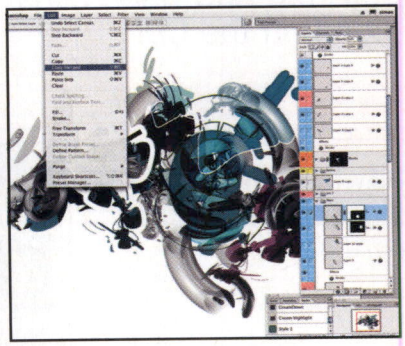
One of the main techniques used in designing this image is to apply clipping groups and masks and/or certain blending modes such as Overlay (which acts like a mask when comped over white) so that you get shapes within shapes. This effect disguises the real appearance of each and adds huge amounts of detail for little effort.



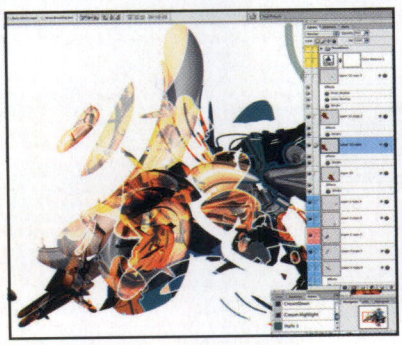
1 At about this time, you need to take stock of your image as a whole. We felt that our composition wasn't quite working, so some rebalancing was done by moving and removing some of the elements while adding some new ones.



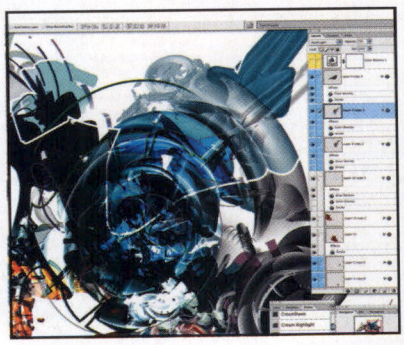
2 After this it was clear that the composition needed to branch out a little, so the canvas was increased to 4500 pixels high. We could always crop back down later, but it meant that the design wasn't being dictated by the size of the document.



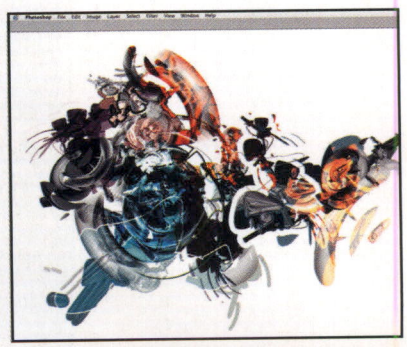
3 In the final image, the complexity increases as the entire illustration is duplicated to use as further elements. First, the background layer is turned off, leaving the background transparent. A merged copy of the image is then created by selecting a visible layer, typing Ctrl/Cmnd+A (select all) and Edit>Copy Merged.



4 Choosing Edit>Paste creates a duplicate of the illustration as a single layer but with the background still transparent. The layer is Colourised using Hue/Saturation to a contrasting bright orange colour and applied in Overlay mode in various parts of the image to add texture and colour detail.



5 Another copy is placed at the bottom-right region of the illustration and adjusted to a muted tone and reduced in opacity. The original flat layer from the central region is duplicated a few times with its fill removed and applied in Hard Light mode to add more detail and focus.



6 Finally, a colour balance adjustment layer is added to help blend the extremes of colour. It does this by controlling the colours in the Mids, Shadows and Highlights independently, enabling different tints to be applied in those tonal ranges. The image is flattened and then rotated 180 degrees because it seems to look better this way round. ca-p

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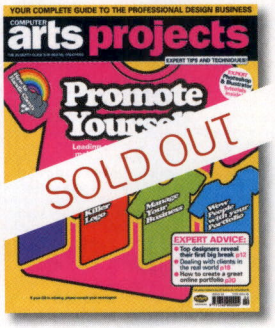

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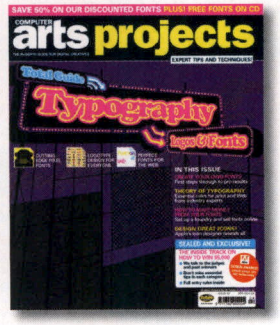

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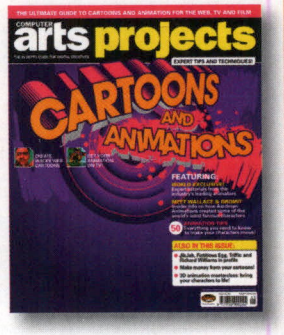

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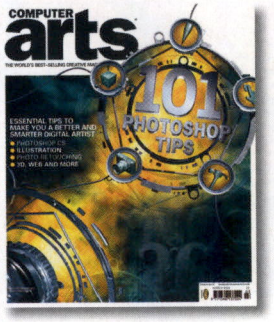

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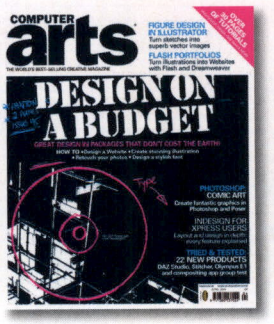

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3D IN ILLUSTRATOR

Recreating a deadly pinball machine

We find out just how flexible the 3D tools really are in *Illustrator CS*. Learn how to teleport your style into the next dimension by following this step-by-step tutorial...

Over the next four pages we're going to create this trashy pinball machine inspired by Armageddon and the swell of faded Americana. This is a game no one would want to win and everyone would die trying, but at least they'd go with a smile.

We'll kick it off by using a few elementary *Illustrator* techniques to create the 'Playfield Graphics' – from creating your own art brushes to achieve those traditional dip pen effects to using the Pathfinder tools to create complex shapes out of the primitives. We'll also show you how to use the Pattern brush as a labour-saving device and then we'll transport the whole thing into three dimensions using *Illustrator CS*'s varied and powerful 3D tools.

An important aspect of the 3D tools is that they can play a powerful role in your image-making without necessarily dominating it. In this tutorial, we've attempted to embed the 3D techniques as an intrinsic part of the illustration rather than having them shouting too loudly.

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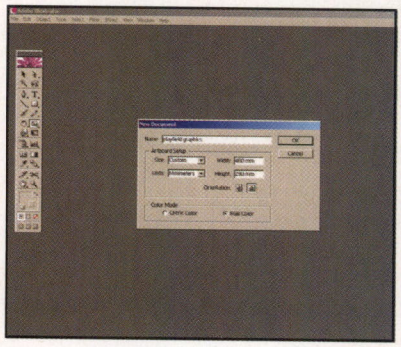
All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Illustrator 3D folder.

Part 1: Basic shapes and patterns

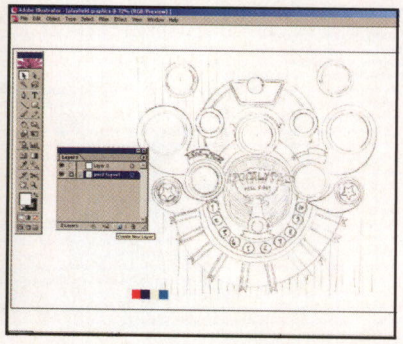
Get started by creating the flat graphics and adding a figurative element...

Key commands

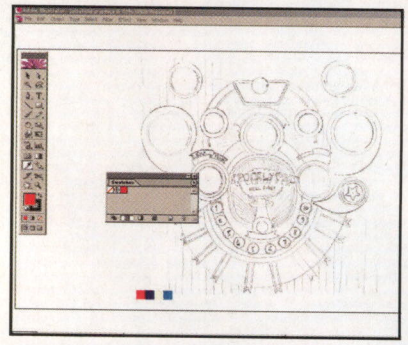
Use these handy key commands in conjunction with *Illustrator's* geometric objects. Make use of the up and down cursor keys to increase or decrease the points on a star, coils on a spiral or sides on a polygon. Shift constrains the object's proportions, while pressing Alt will draw the shape from the centre outwards.



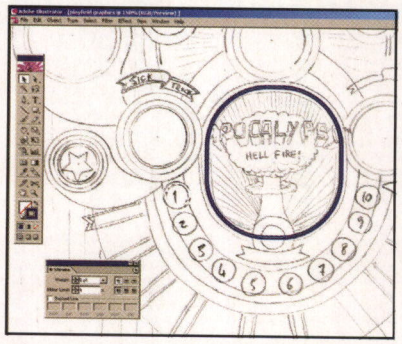
1 Open a new document of 480mm x 290mm and name it Playfield Graphics. Make sure the Colour Mode is set to RGB, then click OK. Next, go to Edit>Place and, in the browser window, select Layout Rough.psd from the cover CD.



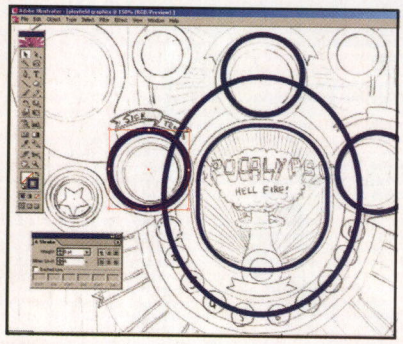
2 Double-click its layer in the Layers palette and name it: pencil layout. Then lock it and create a new one. As this is a fairly detailed image it's important to separate the different elements onto several layers. Naming them will help you to navigate faster.



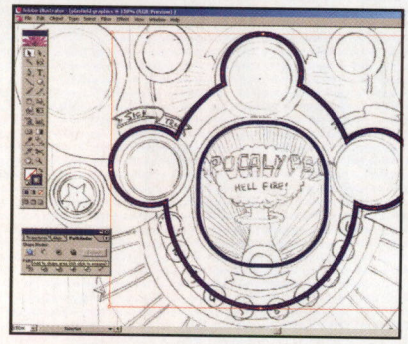
3 Now set up your swatches. With the Eyedropper tool Shift-click on the red swatch at the bottom-left of the pencil layout layer. The colour will appear in the toolbar. Click and drag the colour to the Swatches palette. Repeat this for the other colours.



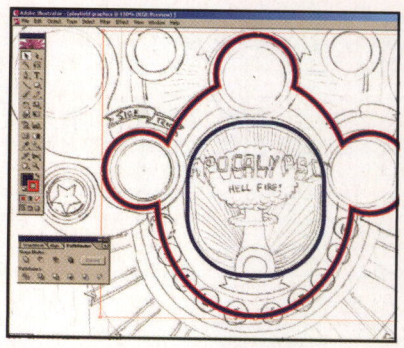
4 Click and hold the Rectangle tool to select the Rounded Rectangle tool. Now create a lozenge. While scribing, use the up and down cursor keys to alter the radius of the corners. Keep Alt pressed to ensure the shape forms from the centre. Give the Stroke a weight of 6pt.



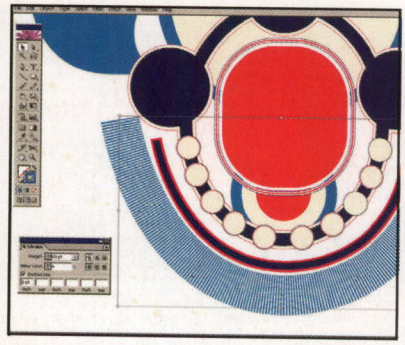
5 Use the primitive Shape tools to create the other shapes that form the background. Make use of the smart guides (Ctrl+ U/Cmnd+U) to make sure the shapes are lined up accurately.



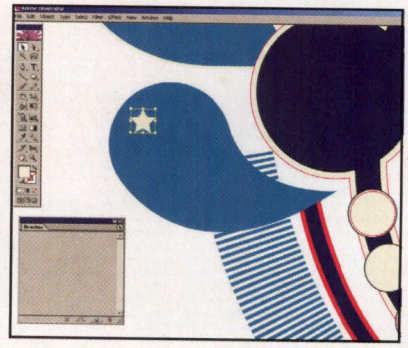
6 Using the Pathfinder tools, combine shapes to create more complex ones. With your shapes selected, click on the 'Add to shape area' button in the Pathfinder palette, then click the Expand tab to make the new shape editable as a whole.



7 With your new shape selected, go to Object>Path>Outline Stroke, which will convert your stroke into a fill. Give the new fill a Stroke of about 3pt. Use this technique wherever possible to create additional detail to the graphics.



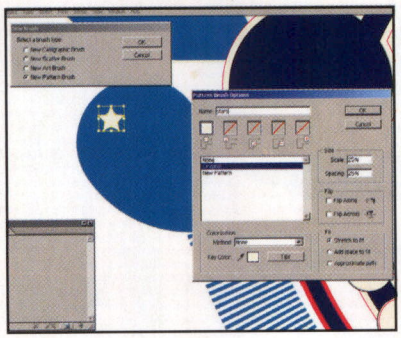
8 To get this stripey effect create a Stroke of about 60pt. At the bottom of the Stroke palette check the Dashed Line box. Experiment with different weights for the dashes. Note that this stroke can't be expanded to an object because it'll lose the dashed effect.



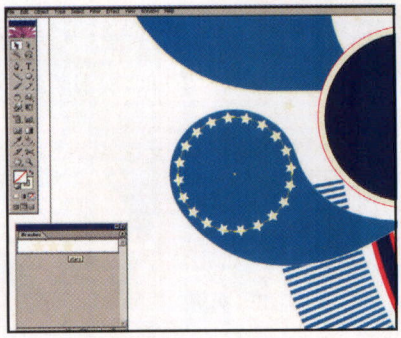
9 Creating the circle of stars needn't be a headache. Select the star shape, and while scribing use the up and down cursor keys to define the number of points. With the star selected, click on the new brush icon at the bottom of the Brushes palette.

Strokes and fills

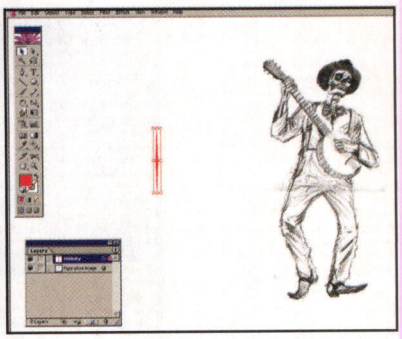
Creating your own fills couldn't be easier. Make a swatch of a pattern, bearing in mind it'll be repeated so each side should match up exactly. When you're satisfied with your swatch, select all of it and go to Edit>Define Pattern. In the dialog box, name your pattern accordingly and click OK. Your pattern swatch will appear in the Swatches palette. Interestingly, you can set patterns to strokes as well as fills.



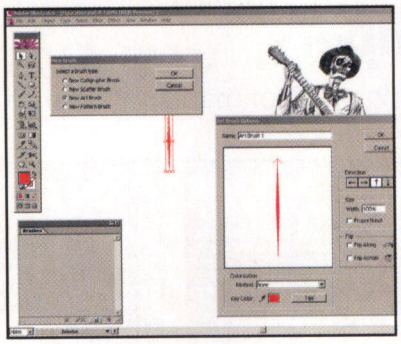
10 In the New Brush dialog box, check New Pattern Brush. Click OK. Another dialog will appear. Name the brush: stars. In the Size options, set Scale to 25 per cent and Spacing to 25 per cent. Click OK. A tab will appear in the palette representing your new brush.



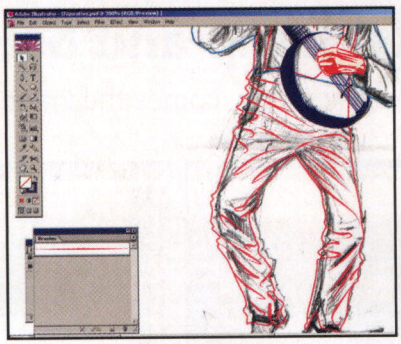
11 Now create a circle with the Ellipse tool (L). In the Brushes palette, click on your stars brush. If the stars are too big, double-click the tab in the Brushes palette to reopen the options. With the Preview box checked, you can rescale as you desire.



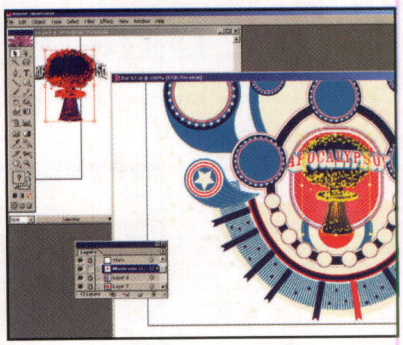
12 Now for the figure. Open Figurative.psd from the cover CD. Lock the layer and create a new one called Hillbilly. To create the naturalistic brush strokes, you need to create an art brush. Begin by creating a very thin diamond shape, using the smart guides to make sure it's symmetrical.



13 With the shape selected, click on 'new brush' at the bottom of the Brushes palette. In the dialog box click on New Art Brush. Click OK. In the next dialog box, make sure the direction is defined as up or down. Click OK.



14 Use the Pen tool (P) to trace the Hillbilly. For the drapery on his clothes use lots of single strokes. Then with them all selected click on the art brush you just created in the Brushes palette. Next trace the hands and face, trying to bring out those shadows.

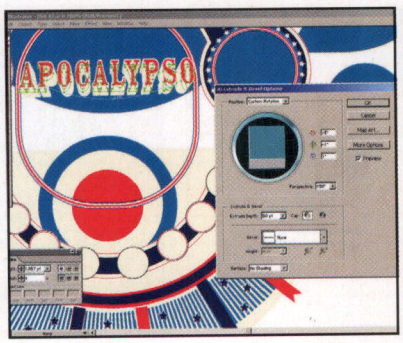


15 Repeat this process for the Grim Reaper and the Mushroom cloud. Save them, then copy and paste each one into its own layer in the Playfield Graphics composition.

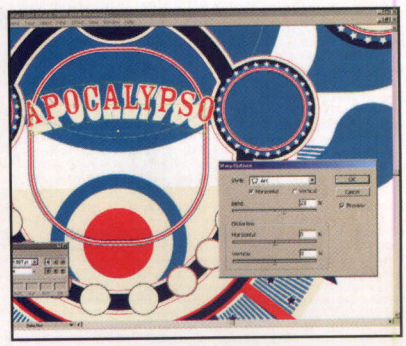
Part 2: Working with type

Make the name of your pinball table stand out in 3D...

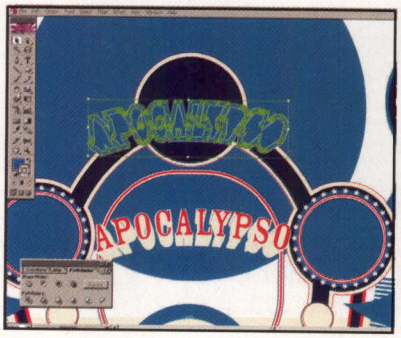
1 Using the Type tool (T), type the name of your pinball machine on a new layer. Select the type with the Selection tool (V). Resize accordingly then go to Type>Create outlines. Give your type a red fill and a white stroke. Then go to Effect>3D>Extrude & Bevel.



2 First, check the Preview box to view your adjustments in real time. Then use the Positioning cube to give your text an interesting angle, setting the Perspective to about 100. Set the surface to No Shading to retain those flat colours. Click OK.

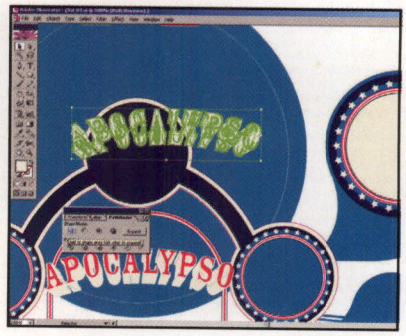


3 Now give the 3D type a bowed appearance. With the type selected go to Object>Envelope Distort>Make with Warp. Leave the style on Arc and Horizontal. Check the Preview box, then use the Bend slider to adjust the value to 23 or whatever looks right. Click OK.



4 Copy and paste a duplicate and completely ungroup it (Ctrl/Cmnd+Shift+G). This takes several pressings to do. Then click on 'add to shape area' in the Pathfinder palette. This consolidates the shapes into one object. Now click the Expand button to make it fully editable.

5 Give the shape a blue fill and a blue stroke with a weight of around 4 or 5pt. Then go to Object>Path>Outline Stroke. This coverts all strokes to fills. Now give the object another stroke, this time white (from the swatches you created) and 2pt.



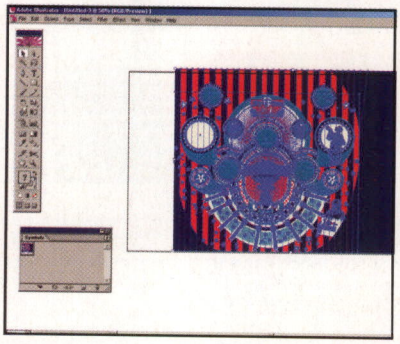
6 Using the Direct Selection tool (A) delete the white strokes that appear within the object, leaving just the white outline. Then place the object directly over the original type and send to back (Ctrl/Cmnd+Shift+{). Using this technique will embolden your text against the other graphical forces in the composition.

Part 3: Dimension jump and bumpers

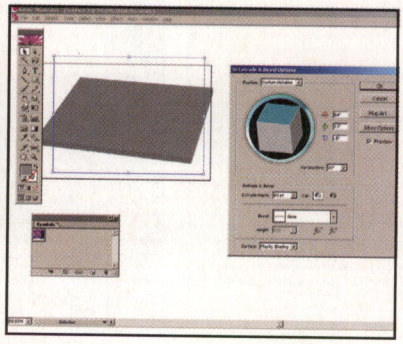
Once you've finished the flat graphics, now comes the interesting part of mapping them onto a 3D plane...

Keyboard shortcuts

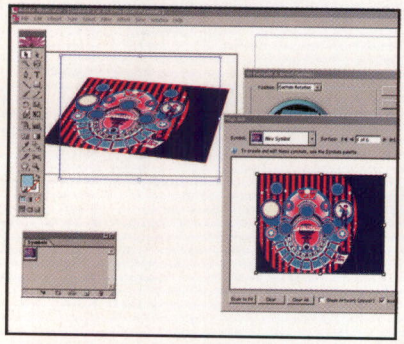
A great feature of *Illustrator CS* is the redefinable keyboard shortcuts. If you're left-handed, these are a godsend. Simply go to Edit>Keyboard Shortcuts. In the dialog box, select between the Menu commands and the tools. When a shortcut is replaced by a new one, it will rename the set 'custom'. Replacing a shortcut with one that already exists will prompt an alert notifying you of the change.



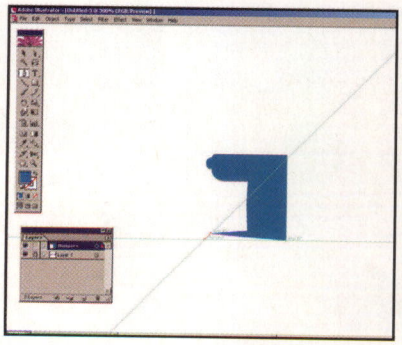
1 When you're satisfied with your flat graphics, unlock all the layers, Select All and copy them into a new document. With them still selected, click the 'new symbol' button in the Symbols palette. A thumbnail appears in the palette.



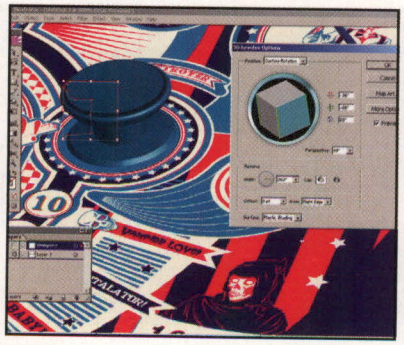
2 Next create a rectangle that exactly matches the dimensions of the graphics. Then go to Effect>3D>Extrude & Bevel. In the dialog box, check the Preview box. Set the XYZ coordinates to 54, 17, -5. Next click on Map Art.



3 In the Map Art dialog box, select the symbol you created earlier. The surface you want to map onto will be highlighted in red. Check the Invisible Geometry, which renders the 3D Object invisible leaving just the mapped artwork on show. Click OK.

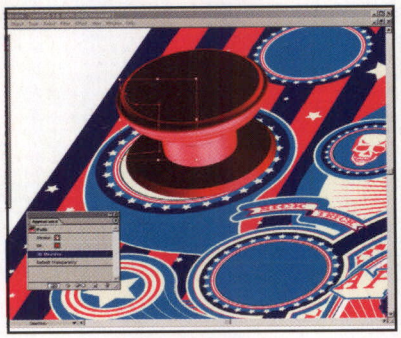


4 To create the Bumpers, you need to use the 3D Revolve tool. Create a new layer. Using the Pen tool (P) create half of a cross-section of the bumper. Be sure to add good rounded elements that will catch the light.

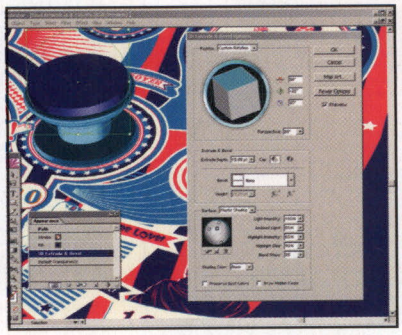


5 Place the shape over one of the mapped ellipses. Then go to Effect>3D>Revolve. Set to Right Edge, then using the positioning cube try to align the object with graphics perspective beneath it. Experiment with the Perspective slider to help it sit better.

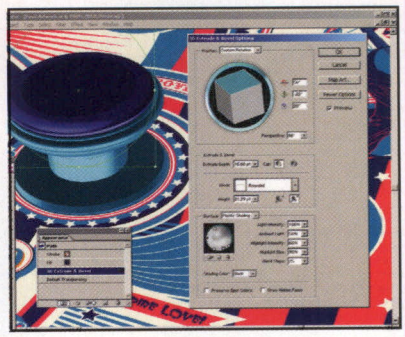
6 When you're satisfied with the angle, click More Options to move onto the lighting effects. Light the bumper from beneath. To add more lights click the 'new light' button beneath the sphere. Experiment with the sliders to the right. Here, the ambient light was reduced to 26 per cent.



7 If you want to readjust the angle of any 3D object further down the line, simply double-click on the Appropriate tab in the Appearance palette – this will reopen the 3D options box. This feature enables you to really fine-tune those angles.



8 Now you need to create the bumper caps. Create a circle with a similar radius to the top of the bumper. Then with the shape selected go to Effect>3D>Extrude & Bevel. Check the Preview box and using the cube try to align the disc to the top of the Bumper.



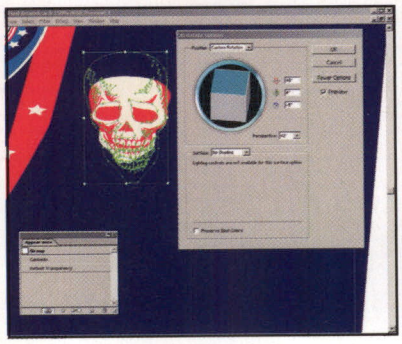
9 Set the Bevel to Rounded. Then, as before, apply the light as coming from underneath. When you're happy with lighting and the angle, try mapping a graphic on to the cap following the steps outlined earlier.

Part 4: Rotating the 3D

As an alternative to 3D mapping, it can be more straightforward just using the 3D rotate method...

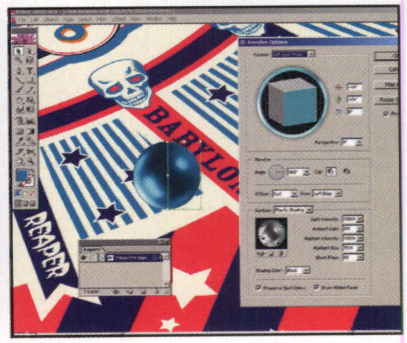
Simple blends

Knowledge of *Illustrator's* Blend tools is a true ally when it comes to creating repetitive steps. Create two lines, select the Blend tool (W), click on one line then the other. To change the number of steps double-click on the tool in the toolbar, set the spacing to Specified Steps and put in the desired value. Check the Preview box to see the changes in real time.



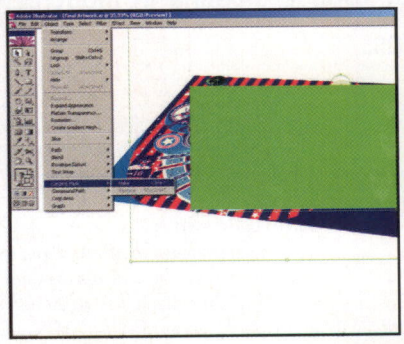
1 Open the file Skull.ai from the cover CD. When using the rotate options make sure the objects are grouped together (Ctrl/Cmnd+G). With the skull selected, go to Effect>3D>Rotate. Use the positioning cube to align the perspective to that on the image beneath.

2 Copy and paste the skull and resize accordingly. Double-click on the Scale tool in the Tools palette and, in the dialog box, check the Scale Strokes & Effects box. To fade the Skull to a more gruesome shade, open the transparency box and lower the Opacity to 25 per cent.

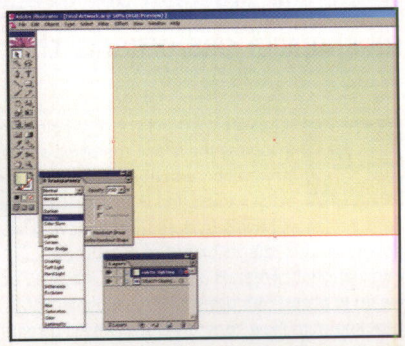


3 For the actual ball, create a semi-circle and go to Effect>3D>Revolve. Check the Preview box, and make sure you revolve your semi-circle from the appropriate edge. Click on More Options and experiment with the lighting. You can change each individual light's intensity using the slider to the right.

4 Use the Pen tool to make the ball's trail. Set the fill to blue and the stroke to none. Then, in the Transparenty palette, set the object to Screen.



5 When you're satisfied with the 3D components, apply a clipping mask to resolve the image. Using the Rectangle tool (M) create a rectangle that represents the area you wish to remain visible, then with everything selected go to Object>Clipping Mask>Make.



6 To add some subtle lighting, create a new layer and make a rectangle that covers exactly the surface area of the image. Apply a subtle yellowish gradient. In the Transparency palette, set the object to Multiply. This should gently unify the colours and add greater atmosphere. ca-p

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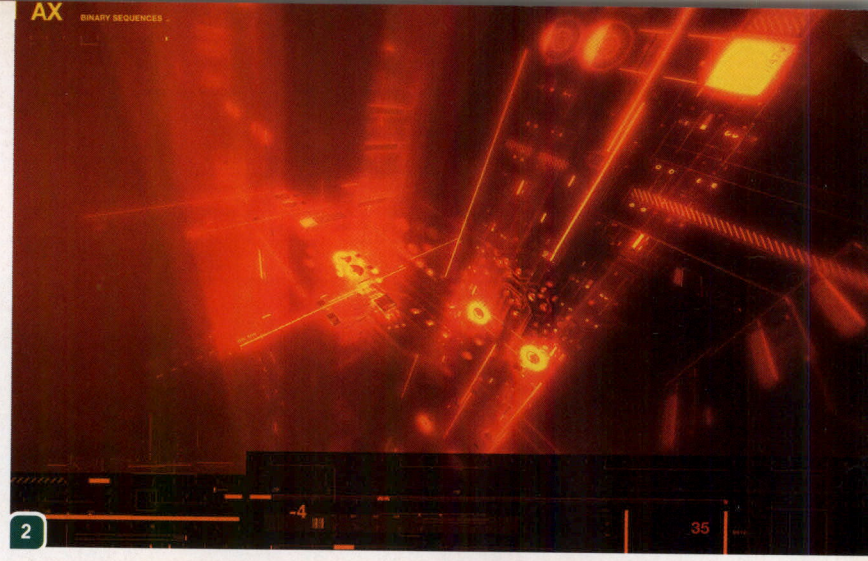

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Jens Karlsson

Meet the Swedish art director whose sideline in illustration combines 3D, *Photoshop* and both mechanical and organic themes...

Digital illustration is often a solo pursuit, involving the artist, the brief, and a stream of creativity that occurs in the artist's mind and is materialised by skill. Jens Karlsson, however, is an illustrator who has developed his talents on top of pursuing an international career as a new media art director. As we go to press, he's preparing to relocate from Stockholm to New York to work as an art director for Big Space. Previously, he's worked for Kioken (New York), DNA Studio (Beverly Hills) and his own company, Idiogroup (Stockholm).

His reputation as an illustrator came about via two series of stock images for the British company Digital Vision, beginning back in 2000. DV had picked up on work at his personal site, Chapter3.net. "Half a year later, I had produced a whole collection of 30 abstract A4 pieces for Digital Vision's Infinity 01."

Futuristic fame

Jens' style is known for its futuristic feel and *Photoshop* finishing. It mixes abstract shapes – both organic and mechanical – produced in *3ds max* with atmospheric texturing that comes about in *Photoshop*. "When Digital Vision approached me to create freely on an empty canvas I felt really happy. I believe I dug deeper into *3ds max* and *Photoshop* during this project than I ever had before," he says.

Jens went on to create another set of images for Digital Vision. Since then, his style has been imitated but that doesn't dent his pride in the project. He has been labelled as a futuristic illustrator and while he wanted to move into other genres, the upside was that clients were drawn to the style.

And in art direction, he has tamed many other genres. At DNA Studio, he encountered clients like Coca Cola, McDonalds, Nissan, Xerox, Sony Pictures and Universal. He's worked on projects as diverse as a Carmen Electra workout video and a 30-second promotional piece for typeface designers YouWorkForThem. The latter, a personal project, displayed links back to his illustrative style while moving it into a motion format. He chose a typeface to animate with a technical feel, and worked in *3ds max* and *After Effects*. This pushed his 3D skills because

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1 & 2. Station One and Binary Sequences were both created in Jens Karlsson's abstract style for Digital Vision's Infinity 02 stock illustration series.
3. While at DNA Studio in LA, Jens worked on this Website for Bacardi Silver Orange. The room was created in *Photoshop* with vector textures from *Illustrator*.
4 & 5. Systematic and Archiprint – two more Infinity images.
6,7 & 8. Another site Jens helped create at DNA Studio was this Nissan USA one, which uses a 3D navigational system.
9. Dedicated readers of *Computer Arts Projects* (nee *Specials*) may recall Jens' illustration for a plug-ins feature in issue 30.

unlike objects created for still frames, he had to get closer to the finished look in *3ds max* in order to reduce the retouching work in the composite.

Eye for design

When creating an illustration, Jens begins by seeking out a theme. Often these are technical, or organic. For instance, the piece Cellular Influence came about after looking at a Website about eye surgery. Inspiration can come from anything you can snap with a digital camera. "Digital cameras are just great in the sense that it's so cheap to document stupid little silly things such as the tiny hairs on a tomato plant or the way the sun shines through the clouds," he says.

Jens will cite the influence of *Photoshop* artists such as James Somerville and Michael Spoljaric, as well as science fiction films and their special effects, but inspiration is not something he dwells on. The trouble can often be a lack of motivation rather than inspiration. His remedy is simply to take a break. Beers with friends can be as inspiring as anything.

Once a theme is set, Jens experiments in *3ds max*, establishing a camera position and rendering the background, mid and foreground to be worked on flexibly in *Photoshop*. "Then I treat my render just like I would a photograph that I'm retouching – colourising the scene, adding detail to specific areas I think are weak and taking out detail in areas I think are too messy. I usually work with custom made brushes at a zoomed in view of my image to blur, texture, add atmosphere and paint with light," he says.

Looking ahead, before long Jens will be in New York, and for the winter he's planning an exhibition of his work there that will progress his style: "What that will look like I can't quite reveal, but if my senses are accurate, I think you'll be seeing a good mix of medium format photography and 3D. Far away from the technical abstract style..." ca-p

To see more of Jens Karlsson's work, visit **[w]** www.chapter3.net and **[w]** www.idiogroup.com. You can contact him at **[e]** jens@chapter3.net.

GET CREATIVE WITH YOUR FUTURE

You've got the talent so where do you go to get the best education? We find out how to pinpoint the best digital art and design courses for you...

The success stories of leading designers Ian Anderson of The Designers Republic and Lopetz of Büro Destruct would have you believe that a degree isn't what makes a creative professional. The two became well-known designers via a crossover from the music industry, not via the tried-and-tested route of higher education. But don't be fooled, illustration and design degrees are more competitive, vocational and hard work than ever. The opportunities presented by the current generation of courses will give you essential skills for a successful career.

However, the choice of courses in the UK alone is huge – how do you find the course, town and institution to suit your needs? The most important thing in making this decision is time. Time to think about what you want to do, to research the courses available, to look at employment rates and league tables and to visit the places you've shortlisted. After all, it's three years of your life and if your course focuses too heavily on multimedia design, when you wanted to do illustration, you've wasted a lot of time and money.

To get the common sense out of the way, money is a priority. If you want to study in London or Edinburgh, for example, you'll have a great social scene but it'll cost you. Also, find out about extra costs such as materials, printing or studio time. And if your folks are helping you out with finances, include them in your decisions – even take them to an open day. If one day you want to turn their garage into your freelance studio, it's good to have them on side.

Build a foundation

So, onto education. It's a common misconception that all art and design degrees call for a year's foundation. This isn't always the case. A strong portfolio is what will sway the admissions people, so mature students particularly should talk to the course staff before committing to an additional year. For A-Level students, a foundation degree is a useful bridge into university

USEFUL SITES

Make the most of the Web to find the right course for you...

AIMHIGHER
www.aimhigher.ac.uk

BOURNEMOUTH UNIVERSITY
www.bournemouth.ac.uk
media.bournemouth.ac.uk

D&AD NEW BLOOD EXHIBITION
www.dandad.org/education/new-blood.html

NEW DESIGNERS EXHIBITION
www.newdesigners.com

RAVENSBOURNE COLLEGE OF DESIGN & COMMUNICATION
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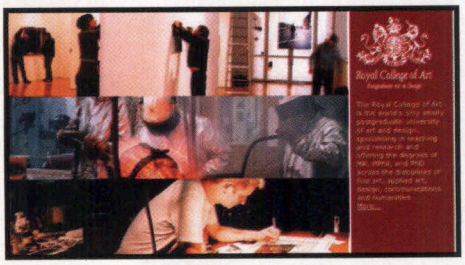
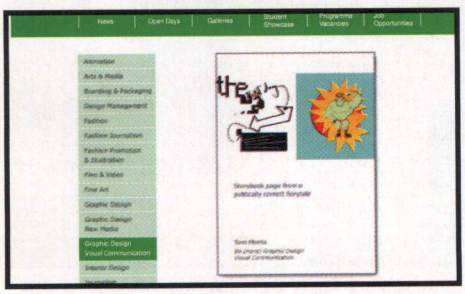


The Royal College of Art provides some of the most sought-after MA courses in the UK. Ridley Scott (Graphic Design, 1961) and James Dyson (Furniture Design, 1970) count amongst the college's alumni. See [w] www.rca.ac.uk.



The Surrey Institute of Art and Design hosts a range of creative courses and showcases student work on [w] www.surrart.ac.uk.

Each year, the New Designers show at the Business Design Centre in Islington, London, showcases work from the best art and design courses in the UK. It's a great opportunity to talk to students and tutors and get a feel for what each course is about. The illustration, graphic design and animation courses will be showcasing from 8-11 July, 2004. Visit [w] www.newdesigners.com.

life. You'll get used to independent study and have the opportunity to explore different media, techniques, materials and disciplines before specialising in what you want to do at degree level.

We asked Aidan Rowe, Programme Leader of Graphic Design: New Media at the Surrey Institute of Art and Design, for his view. "Students that come from foundation have often developed a larger visual vocabulary and a greater ability to express themselves. However, their portfolio of work, passion and interest in the subject matter are as, or more, important than previous education." A foundation year may well be a good route onto some of the more popular degree courses – a number of students on this course came from Surrey's own foundation courses.

Next up, you need to select some potential degree courses using prospectuses, Websites or by visiting shows such as D&AD New Blood and New Designers. As well as entry requirements and software training, look out for courses with real-life briefs, strong industry links, guest tutors and the opportunities to specialise. Emphasis on business acumen can also be important if you're hoping to go freelance. Mik Parsons, First Year Tutor on Interactive Media Production at Bournemouth University, adds: "Does the course content match what you want to do? Does the course have a good reputation? Check out the staff profiles and experience and ask people in the industry which courses they recommend."

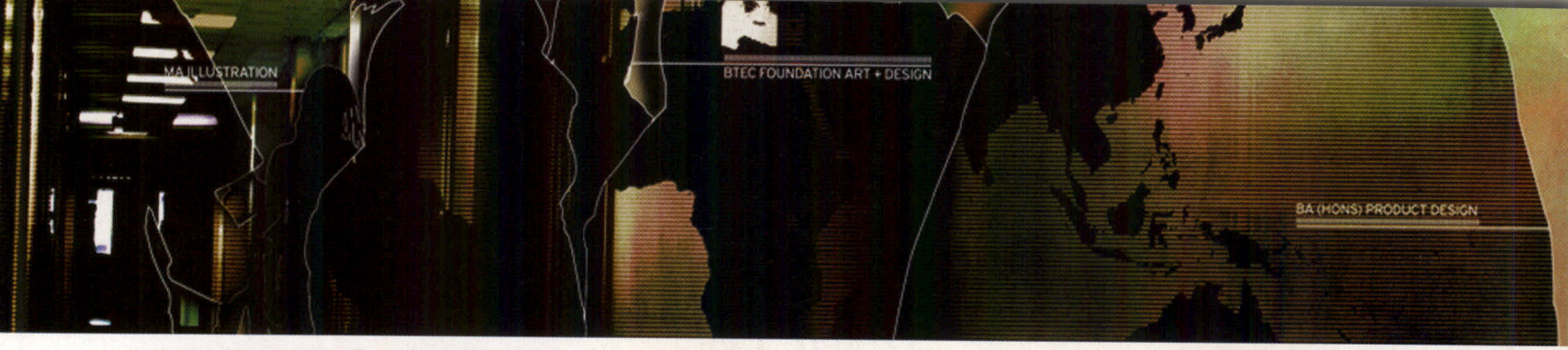
Check out the campus

When you've got your shortlist of six to eight courses, get out there and visit. Look around the town – could you live there? Once you get on campus, eye up the facilities, especially computer labs and studio space. Ask how many others you'll be sharing with, if the software is up to date and if you'll have 24-hour access. Hopefully, one or two of the places you visit will feel right, so trust your instincts.

As if three or four years wasn't enough, some students choose to continue with an MA course. Surrey's Aidan Rowe advises students to take some time in-between BA and MA to make sure it's what they want. "This allows for reflection and helps ensure they're not doing it because it's a convenient option. It's also useful for students to do an MA at a different university, to introduce them to a new set of ideas, people and challenges." Kavita Hayton, MA course leader in Interactive Media Production at Bournemouth acknowledges that a significant minority of media professionals have MAs. "Some of our BA students believe that they've found their real potential and it's time to leave and move on to a career. But an MA gives an opportunity to explore a topic in more depth."

Leading institutions

Finally, which UK institutions are excelling in educating the creatives of the future? Based on frequent inclusion in *Computer Arts*' annual Graduate Showcase, Ravensbourne, Surrey Institute, Salford and Bournemouth are flying high. But don't take our word for it – some Creative Directors will remain loyal to their own places of education and go back each year to recruit, so do look for some significant alumni. Research courses via some of the Web links on the left and email your favourite designers and illustrators to find out what they did. If you put the effort in to finding a course that suits you, the benefits will be enormous.



FREE GRADUATE SHOWCASE WITH COMPUTER ARTS

Pick up the July issue of *Computer Arts* and get a free graduate showcase supplement featuring our choice of the top ten UK universities and colleges...

Each year, *Computer Arts* invites final-year students at UK colleges and universities to send in their work to its Graduate Showcase. All the entries are judged and the top ten are selected to feature in this exclusive and industry-renowned supplement.

The Adobe-sponsored showcase is not only included with UK newsstand copies of *Computer Arts* issue 98, but also mailed out to thousands of subscribers worldwide. Packed with pages of great design and illustration plus features, end-of-year show listings and special offers, the Graduate Showcase is not to be missed. Examples of animation and interactive work is also included on the cover disc.

Up to 60,000 people graduate from design-related courses all over the country each year – if you want to get noticed, then keep your eye out next year for announcements at [w] www.computerarts.co.uk.

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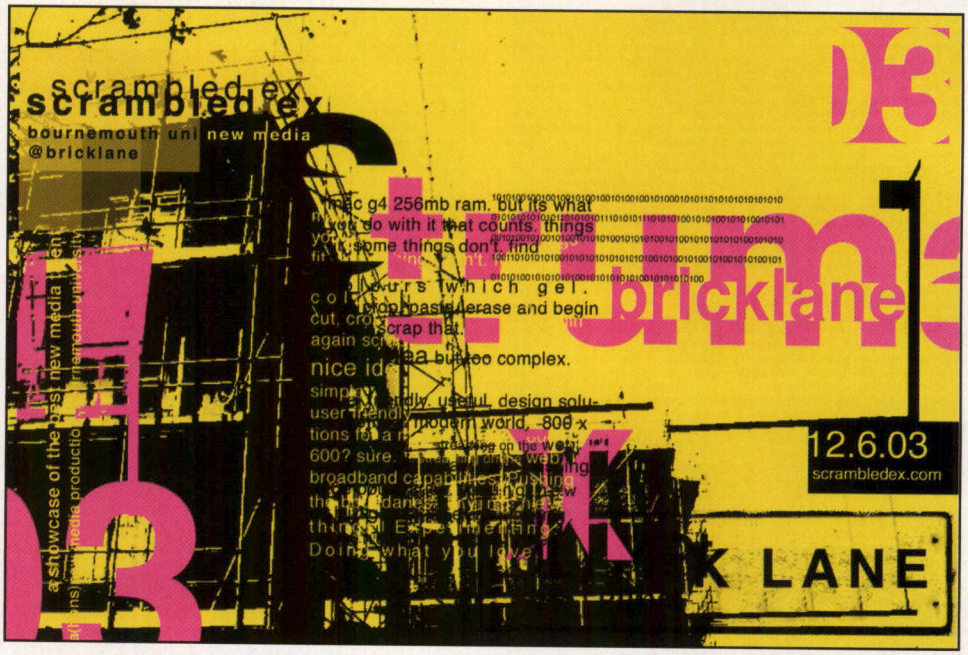
THE UK'S TOP 10
We reveal Britain's best art, design and multimedia colleges for 2003
PERFECT PORTFOLIOS
Blow your own trumpet - leading creatives share their secrets for a successful online portfolio

The cover of Computer Arts Graduate Showcase 2003 featured work from Helen Silcock, a BA Hons Graphic Design graduate from Northumbria University. See [w] www.northmbria.ac.uk.

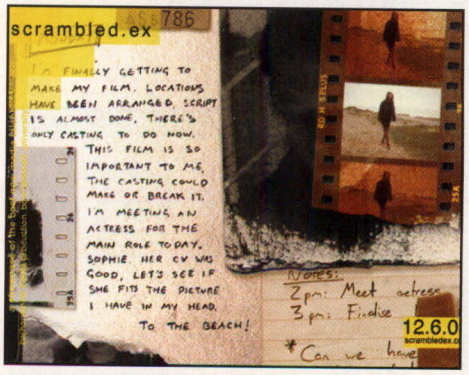


This illustration entitled Bricklane Show was a typographical experiment by Luke Whittaker, who graduated from the Interactive Media Production course at Bournemouth University in 2003.

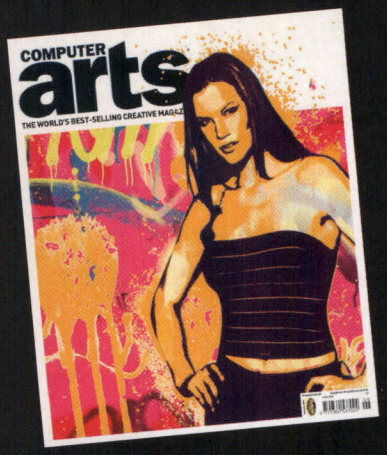
Bed Chamber was created by Andrew O'Neill, a graduate from Glamorgan Centre of Art, Design and Technology.

Bournemouth University graduate Tom Dougherty's multimedia projects include a Website for an upcoming band.

While a student at Bournemouth University, Ross Featherstone designed a scrapbook-style Website called badlystitched.co.uk.


scrambled.ex
I'm finally getting to make my film. Locations have been arranged, script is almost done, there's only casting to do now. This film is so important to me. The casting could make or break it. I'm meeting an actress for the main role today. Sophie. Her CV was good, let's see if she fits the picture I have in my head. To the beach!
Notes:
2pm: Meet actress
3pm: Fiadise
12.6.0

Russell Stearman, another Bournemouth graduate, produced Diary of a Life in conjunction with fellow student Luke Whittaker.



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COMPUTER arts projects INTERACTIVE

CD Contents

Check out this month's range of full software, demos, free images and more...

Artlandia Optical Collection

FULL PRODUCT: Check out this full set of patterns from Artlandia. Worth $50, these EPS illustrations are ideal for using as backgrounds in your illustrations, Websites and print projects.

Digital Vision

FREE IMAGES: We bring you 50 free illustrations for non-commercial use from the leading stock company. You'll find these in the Resources/Digital Vision folder. See opposite for more.

ArtBitz Art

FREE IMAGES: 50 free illustrations from ArtBitz Art. These objects will form the perfect building block for your own creations. You'll find them in the Resources/ArtBitz Art folder.

AbleStock.com Sample Images

FREE IMAGES: We've teamed up with Hemera to give you 100 free illos from AbleStock.com. They can be used in your personal and commercial projects. Find them in the Resources/AbleStock.com folder.

SymmetryWorks 3.11 (Mac and PC)

DEMO: Check out this demo of the new version of Artlandia's fantastic *Illustrator* plug-in. See opposite for a quick tutorial on getting started with the app.

Flaming Pear plug-ins (Mac and PC)

PLUG-INS: Three free *Photoshop* plug-ins from Flaming Pear – Ornament, TransLine and Scanline.

Cinema 4D R8.5 (Mac and PC)

DEMO: Take the latest version of *Cinema 4D* for a test-drive and check out our fantastic Abstract 3D tutorial beginning on page 76. Also make sure you view the *Cinema 4D* video tutorial on your CD.

Snappy Hour Icons (Mac and PC)

ICONS: This icon set is a preview of Mister Retro's Snappy Hour Image collection. The icons were designed by Derek Yaniger, an artist who has worked for such companies as Marvel Comics and The Cartoon Network.

Digital Vision illustration

50 free illustrations from the world's top illustrators...

This month, *Computer Arts Projects* has teamed up with one of the world-leaders in stock photography, motion graphics, audio, and illustration to bring you 50 illustrations from some of the world's best illustrators.

There are 50 illustrations in total, for use in your own personal projects. They range in theme from fashion to urban to business and even superheroes. You'll find a sample from each of the Digital Vision collections within these 50 images. Illustrators include *Computer Arts* favourites Ray Smith, Paul Luke, Javier Joaquin and Jan Meininghaus. The images are in JPEG format and are big enough for you to explore every last detail of them – and see how the pros put their images together.

For the full low-down on the company's Illustration collection, log on to **[w]** www.digitalvision.com/Index.asp?CMD=Illustration.

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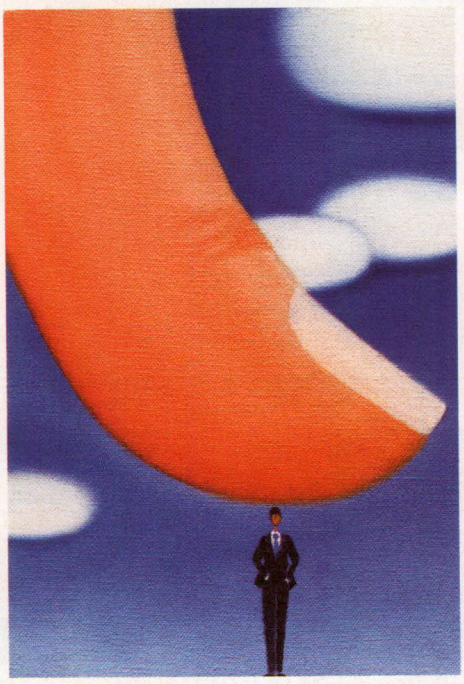

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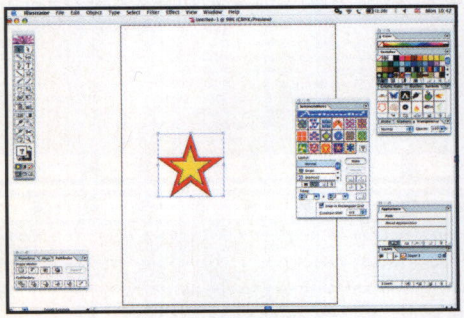
Also on the CD...

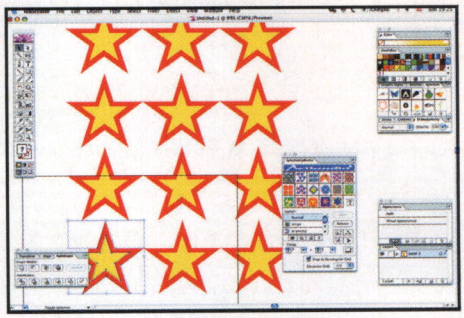
You'll find all the files you need to create this month's illustration tutorials in the Software/Tutorial files folder on your cover CD. These include original source files from leading design houses including LaGraphica, Identikal and more.

SymmetryWorks 3.11

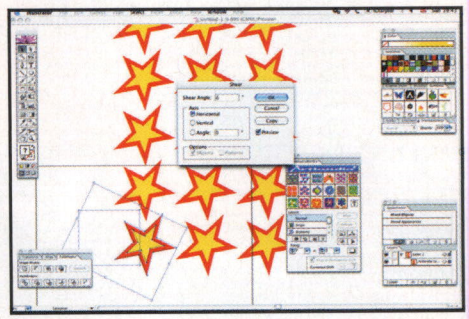
Take Artlandia's latest *Illustrator* plug-in for a test-drive and create some fantastic patterns...



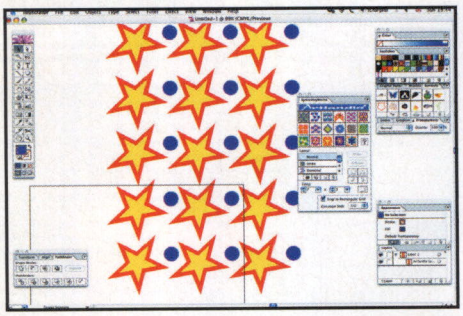
1 First, you need to create the basic shape that you're going to turn into a pattern using *SymmetryWorks*. It's best to use a simple shape to start with, so you can work out how *SymmetryWorks* steps and repeats your shape. Here, we've chosen a star.



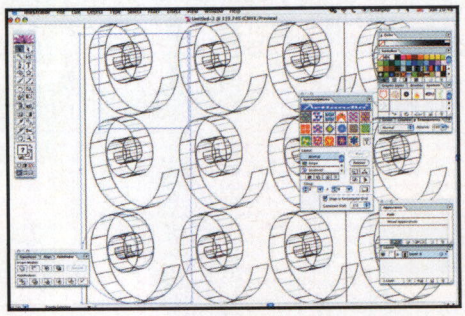
2 Open the *SymmetryWorks* dialog box in *Illustrator* by going to Window>SymmetryWorks. Making sure your object is selected, choose the Simple Shift pattern. The replicas aren't *Illustrator* objects but instances of the original star. We'll show you what we mean.



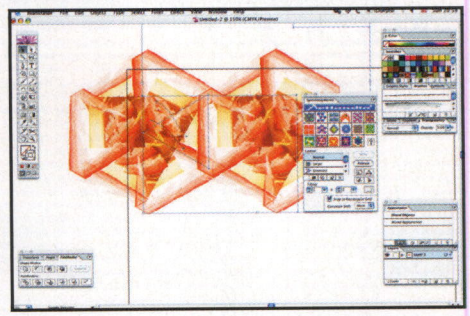
3 Select the original star, and use the Transform tools found in the Object menu to rotate, scale and shear the star polygon. Notice that the pattern updates immediately with your changes. This also works with Opacity. You can add elements into your pattern too.



4 Create a new object in the exact position you want it to appear in your pattern. Next, with it selected, cut it (Cmnd/Ctrl+X) and then select your original pattern shape. Now, go to Edit>Paste Inside In Front.



5 *SymmetryWorks 3.11* supports *Illustrator CS'* 3D Effects, so you can create exciting 3D patterns quickly. Here, we've created an extruded object (from a spiral) and set the tiling on the normal Simple Shift symmetry to 8x4. This extrusion and repetition can form the basis for a pattern swatch – just drag the original object to the Swatches palette.



6 The latest version of the plug-in supports the combination of vector and raster images in a pattern. Here, we selected a placed bitmap file along with a vector element and applied the Three Mirrors symmetry pattern for an interesting, illustrative effect. Again, we can use this as a swatch.

Artlandia Optical Collection

EXCLUSIVE FULL PRODUCT: Create fantastic illustrations with these 51 patterns worth $50...

We've teamed up with Artlandia to bring you this fantastic collection of optical patterns – for you to use in your commercial, or non-commercial projects. There are 51 optical designs in total, original or inspired by classical motives: illusion, contrast, perspective, progression, movement, and moiré patterns.

These EPS images are royalty-free and are great for adding patterned background to your *Illustrator*, or indeed *FreeHand*, vector artwork. You'll find them in the Full Products/Artlandia Optical Collection folder.

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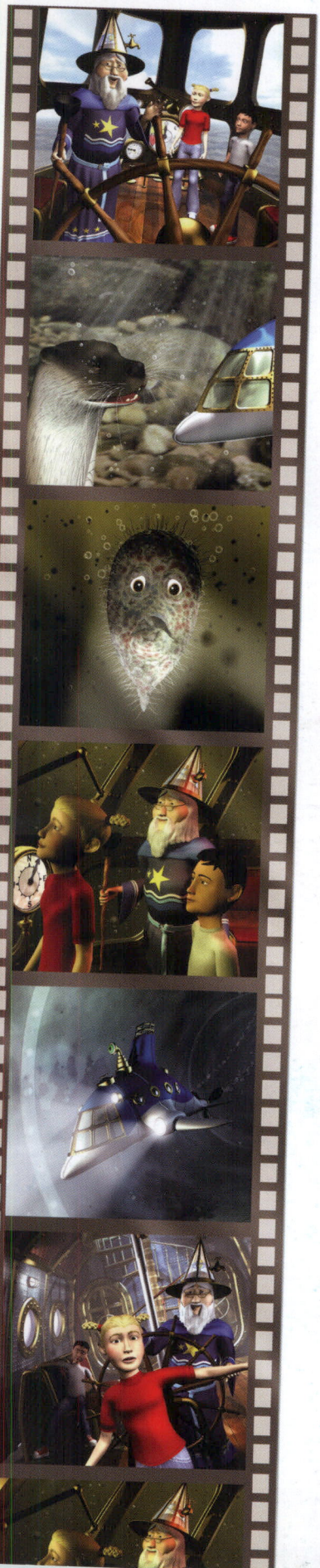

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